

THE TENDENCY OF POST-MODERN ARTIST AND FILMMAKERS PRONE TO UTILIZE NEW MEDIUMS AND TECHNOLOGIES IN ORDER TO REVEAL THE CONDITION OF THEIR CONTEMPORARY ERA.

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Abstract

In the contemporary world the evolution of medium and technology has been dramatically influenced to humanity. The newest technology is applied and utilized by people from all over the world. A vast number of opportunities is afforded by the modernist events, which play an important role in almost all fields of human activity. Although, some critics maintain that the new medium is especially problematic in terms of the copyright issues such as YouTube, Vimeo, and Spotify, there are some opponents maintain that these improvements of technology have been supporting the mankind's life in the easier way. For example, the basic black and white Portapak, have significantly improved the activity of artists and filmmakers from its light weight. Moreover, in Nam June Paik's video artworks and the Fluxus strategy is the importation of television set into the

art world anaesthetized, which was the genre of art that can elevate this new form to be equal status with others such as Sculpture and Painting. Indeed, Nam June Paik's video artworks might be considered the new form of art activity that is called Anti- art. However, the meaning of it does not against any idea of art's society. It reveals the dramatically modern of art concept to the world. It is similar concern with the social aspect about the sculpture and painting when they were revealed to the people from their first time. The mankind might think these arts are strange and called they to something that the same kind of anti-art as well. From this point of view shows that this genre of new mediums might be the normal television broadcast in the future as the corporate monopoly of the one way broadcast television system we use now. The author believes that people in the future will have many choices of the medium's

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consumption and they cannot live without the technology since now on.

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In a 1969 interview mediatherrist Marshall McLuhan asserted that “...inherent in the artist’s creative inspiration is the process of subliminally sniffing out environmental change. It’s always been the artist who perceives the alterations in man caused by a new medium, who recognizes that future is present, and use his work to prepare the ground for it.” Using at least one historical and one contemporary example show how artist’s filmmakers have used new mediums and technologies to reveal the condition of their age.

Introduction

In nowadays the development of technology has dramatically changed society. Modern technology is applied and utilized by people from all over the world. It can afford a vast number of opportunities, which play an important role in most all fields of human life (Badalova, 2013). In particular, a huge quantity of modern technologies can also support the

creative inspiration of artists with their progressive innovation. McLuhan (1995: 233-269) states that “inherent in the artist’s creative inspiration is the process of subliminally sniffing out environmental change. It is always been the artist who perceives the alterations in man caused by a new medium, who recognizes that the future is present”. Although, many critics believe that technologies can assist the activity of artists, some opponents argue that new mediums is problematic in relation to destroy the art perception and also the media companies where concern with artwork.

This essay will outline the arguments agree and disagree of the new mediums can assist the artists or filmmaker’s inspiration in order to reveal the condition of their age.

Argument for *The video art*

One form of the medium, which generates numerous artists’ inspiration, is the video art.

There are some evidences of proponents who agree with the McLuhan’s assertion.

Firstly, Meigh-Andrews (2006: 5-18) believed that the technology as video could assist the art’s activity by exploring perceptual thresholds. It can also expand

and in part to decipher the conditioned expectation of those narrow conventions implicit as television. Moreover, Meigh-Andrews also maintain that the improving of technology has dramatically affected to every to every kind of products and wherever it is made. These improvements have certainly influenced aesthetic criteria as well as they support life easier. For example, the basic black and white Portapak, which generated by the Sony video Rover in 1967, can significantly support the activity of artists and filmmakers at that time. This is because its size is small and portable, which prone everyone to create their own story or pioneering work. These Portapak at that time was necessary and appropriate when concerns were generated in part by reductive and cerebral preoccupations. This is so-called post-modernist phase, which incline developing towards more visually complex, even baroque art works, then the timely expansion of technical possibilities for allowing greater image manipulation.

Secondly, Video art is the modern form of art's activity that arise from the issue of modernism and modernity in fine art discourse. Meigh-Andrews states that the video art's property is different from other fine art media such as film, painting and

sculpture. This is because its property has much in common with other concerns about the period.

Meigh-Andrews also claims that the accessible of this portable medium is simultaneous with a period when radical strategies, such as hybrid practices and alternative exhibition spaces, have become a significant perspective of avant-garde activity.

The history of Visual Communication (n.d.) points out that Avant-garde refers to people or works that are experimental, particularly with respect to art, which is often used in modern art today.

For this reason, the artists or filmmakers who practice with the modern technology prone to reveal the inspiration of their age.

Thirdly, The significant video art in 1967 to 1968 was introduced by Nam June Paik (1932-2006, Korea/USA) and Wolf Vostell (1932-1998, Germany) by using the Sony Portapak. This event was the most important change for the domestic television at that time. Moreover, it was also influential on sequent generations of video artist and video art's discourse.

The Paik and Vostell's art works often were connected to the Fluxus movement and Dadaism movement. Tate (n.d) states that the Fluxus movement and international avant-garde group or collective

that was founded and flourished in the 1960s but still continues today. The purpose of Fluxus was to 'promote a revolutionary flood and tide in art, promote living art, anti-art'.

Artyfactory (2015) points out that Dada or Dadaism is a form of artistic anarchy, which was born out of disgust for the social, political and cultural values of the time. It encircled elements of art, music, poetry, theatre, dance and politics. Dada is not so much a style of art like Cubism or Fauvism; it is more a protest movement with an anti-establishment declaration. These notions, Fluxus and Dadaism, have provoked the Paik and Vostell's Video art. It produces ironic and subversive work that was deliberately difficult to assimilate and often organizing live events or happenings critical of materialism and consumerism

All video art can be the new form of artist's activity and be seen as a collage because of the way, where the electronic processing, laying and mixing of images and sounds, is an inherent aspect of video technology and in terms of the image display and viewing condition. The Paik-Vostell strategy is the adoption of collage techniques to overlap the conventional media technologies and strategies. They represented the new form of art by removing the domestic television from its

usual setting and incorporating it into performances and installations. After that, they subverted it as an institution and underlined its role in shaping opinion and producing cultural stereotype. By 1959, Paik released the great performances of video art, which were a way of signifying a break with convention and a rebellion against the representatives of the musical status quo. In these performances combine audio tape collages and live action performance activities such as smashing eggs on glass, and most significantly, overturning a piano. Many critics criticize his performance that it was the seminal figure in the emergence of video art. This is because he used many genres of artworks such as installation, live performance, broadcast, as well as single-and multi-channel works. Paik's performances were with the field of avant-garde music (Electronic Arts Intermix 2015).

Finally, introduction to Video and Sound (2014) maintains that the Paik's video artworks and Fluxus strategy was the importation of television set into the art world anaesthetized, which had a domestic function simply and produced an anti-art art. Moreover, Paik's video art was the genre of art that could elevate the new form to be equal status with others such as Sculpture and Painting.

Argument for *The new documentary form online*

Another form of the activity of artists, that use the technology to create their idea, is the new documentary form online.

The general ideas

Over the past three decades, the use of online or social media sites, such as Facebook, YouTube, and Vimeo, has been dramatically increasing. PewResearchCentre (2013) states that almost three quarters (72%) of online users in United States, who use the social networking sites, increase from 67% in late 2012.

Cohen (2011) points out that technology and platforms are related by online or social medium. These enable the interactive web's content creation, collaboration and exchange by participants and the public.

Web 2.0 & Vernacular Media Culture

After a period of rapidly development in the 2000's, some stability has been established in parts of the commercial digital world. This stability includes the web 2.0 of social media, where YouTube, Facebook, and Vimeo may be continuous phenomena or more powerful and appealing platforms may substitute them (Poole, 2011). Dovey (2013: 366-375) indicates that the web 2.0, which is

changing through software design and interactivity, can create the user's experience of the documentary. This has been since the Vernacular media cultures starting. Sherman (2011) indicates that in 2008, video is not the exclusive medium for only technicians, specialists, journalists and artists. Video is the people's medium, which is called the Vernacular video. As the Vernacular culture, the users create their art's activity by supporting the Web 2.0 as YouTube and Vimeo. Dovey (2013: 366-375) also points out that 52 per cent of The US adults have watched online video, while 14 per cent of net users uploaded their video in 2009 compared to year 2007 is only 8 per cent.

Social media and their importance for the arts

Poole (2011) asserts that technology as social media can turn the communication into the interactive dialogue. It allows the users to create and exchange their generated content and provides a structure for people to get organization, exchange and collaboration. Moreover, he also states that technology or social media has impacted on the arts at least three different perspective. They provide the organized tolls in order to listen to the public and build arts awareness, they provide a platform to create art, which

engages in debate and dialogue around the communities' interest, and they support the artist affording the matching audiences to artworks.

Therefore the technology or medium could be the best way for the new artist in order to represent their inspiration on their age.

Argument against

In contrast, there are some criticisms of the McLuhan's assertion that technology or medium cannot support the artist's activities.

Arts Law Centre of Australia (2015) argues that although the burst of new media platform has generated a huge amount of artist's opportunities in order to express their idea, distribute and exploit their work, and interact with their audience, there are some copy right issues that relates to a multiple platforms such as YouTube, Vimeo, and Spotify.

Arts Law Centre of Australia (2015) claims that the artworks, which are posted on websites, can assume that there have the permission of the owner such as the commercial music's video from YouTube. As the result the materials have been pirated without the consent of the owner. For example, commercial art galleries or art blogs usually have a website containing

image of artworks they exhibit or sell.

Another critic, who disagrees with the McLuhan's assertion, points out that photography has never been so popular, however it is getting destroyed. In the 1850s many painters, who had previously received a high income and a high quality of life, were made by the rise of photography. In the present day, it is the turn of professional photographers losing their job, because of the replacing of the camera phone. For instance, in the past, the photographers used to receive a high revenue from taking a wedding pictures, but everyone can take a picture by himself or herself. It can be said that now the camera phones replace the photographer (Jeffries 2013).

Finally, Levine (2011) claims that the market for films, music and newspapers have been destroyed by internet. For most of the 80s and 90s, NBC and EMI, who are the major media business, have lost their revenue to the largest broadcasting and cable company as Comcast. Since this company has concerned about media expression, many companies such as NBC, EMI, and MGM faced the same issue, that they did not collect enough of the revenue being generated by their work. This is because the internet benefits other companies as The Pirate Bay Website,

which pirate and respect technology firms. These firms make money illegally offering major-label albums, whereas the music sales decreased to less than 50 per cent of what they were 10 years ago. The significant issue of Internet, that destroy the media firms, is furious piracy. The unauthorized distribution that does not advantage creators or any companies who sponsor them. Moreover, the unauthorized distribution also puts pressure on NBC, EMI, and MGM in order to accept online distribution deals, which do not cover their investment

Conclusion

To sum up, the evolution of medium and technology has had a dramatic increase and influence on the human's lives in the present day. According to Badalova states that people from all over the world use and get benefits from the modern technology, which supports their lives easier. Although many opponents claim that the new media can generate the copyright issue to the artists and camera phones also destroy the photographers, some proponents argue that technology or medium provides the organized tools for listening to the public, building arts

awareness, supporting artists by affording the matching audiences to artworks. Moreover, in Nam June Paik's video artworks and Fluxus strategy is the importation of television set into the art world anaesthetized, which had a domestic function simply and produced an anti-art art.

From the evidences I strongly agree that the technology or medium can support the activity of artists in order to reveal on their age. The evidences in this essay suggest that technology, especially video art, might be the new art form, which some people in general cannot understand and accept it. If we consider the past situation from the first day of sculpture and painting, the arts might not be accepted by everyone. According to the new art form of Nam June Paik, which only artists or people who appreciate in this art form can accept this artist's activities. From my point of view I think in the future this genre of art might become the normal television broadcast just as the corporate monopoly of the one way broadcast television system is now. I believe that people in the future will have many choices to choose, but from now on nobody cannot deny living without the technology.

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