

Contents

SERIES FOREWORD	vii
FOREWORD BY JOEL SLAYTON	ix
ACKNOWLEDGMENTS	xi
INTRODUCTION	1
I The Emergence of Virtual Art (1918–1983)	9
1 HISTORICAL ANTECEDENTS (1918–1967)	11
Artistic Sources	11
Modern Light Art	13
Spectator Participation	29
Environmental Artistic Commitments	39
Technical Sources (such as Engineering and Inventions)	46
Other Sources (such as Science and Linguistics)	47
2 TECHNOLOGICAL ART AND ARTISTS (1968–1983)	49
Laser Art	49
Holographic Art	52
Eco-technological Art	59
Computer Art	64
Communication Art	75
II Current Virtual Art and Artists (1983–2004)	87
3 MATERIALIZED DIGITAL-BASED WORK	89
Plastic Issues	89

	Cognition Issues	110
	Bioaesthetic Issues	118
4	MULTIMEDIA AND MULTISENSORIAL OFF-LINE WORKS	131
	Language, Narration, Hypertext	131
	Plastic Multimedia Issues	156
	Synesthesia	161
	Sociopolitical and Security Issues	175
5	INTERACTIVE DIGITAL INSTALLATIONS	181
	Sensory Immersion	181
	Reciprocal Aesthetic Propositions	220
	Individual Commitments to Interactivity	248
	Social, Environmental, and Scientific Commitments to Interactivity	275
6	MULTIMEDIA ONLINE WORKS (NET ART)	313
	The Internet as a Social Communications Option	313
	Personal Presence Online	355
	Critical Artistic Attitudes on the Net	371
	Telematic and Telerobotic Human Commitments	379
7	CONCLUSION	395
	NOTES	399
	BIBLIOGRAPHY	405
	ARTISTS LIST	415
	INDEX	429