

Abstract

Intersections in the creation of images: technologies at the end of XX century.

Keywords: Art, Creation, Image, Interaction, Technology and Virtual.

According to the prevailing cultural scenario, we are trespassing a metamorphosis, which is turning us into a society that possesses a technological skin mainly composed of images. In fact, the technology is always turned into perfecting the image and this may be seen as our wills for understanding the world through its simulations. Therefore, we try to understand the subject, how it was done, by whom, when, etc., and the interest on the image lies firstly in this possible reference to the visible world – need of placing the image and connecting with it. Being technologies always present throughout the art history-mainly constituted by images-we will try to understand in which extent digital technology interferes with the artistic procedures.

The result of the intersection between technology and interactivity drives us to perceive the development of the idea of shared production that spreads out as will inherent to the attitude of the creative act. The work, on being revealed in the aspiration of interactivity enounces a positioning that is linked to the technological means, on space and proceedings issues. In the first part of this paper it is constructed a genealogy of the image, and also the technological interferences, the location of the images and the mediums used for the constitution of the real. In the succeeding parts we will try to understand how is the meaning of the images coordinated, and why do we need and seek for images. At the end of the paper we will endeavor to the proceedings of the viewer before the digital innovations, in order to understand in which way the interaction interfere with the positioning of the public ahead of the aspects of creativity.

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