

Entrevista

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“Cuando alguna idea interesante, inteligente, se propaga por Internet, aparece un poco de luz, y entonces tengo esperanza”

Michael Naimark

Artista multimedia (EE.UU.)

Resumen

El repaso a los últimos 25 años de Media Art lleva a Michael Naimark a recordar cómo trabajaban los artistas de los nuevos medios, que dedicaban gran parte del tiempo a ingeniárselas para conseguir el equipo y la financiación necesarios para sus proyectos. Lo compara con la actualidad, ahora que las tecnologías se han abaratado lo suficiente para que la gran mayoría de gente pueda comprar los equipos y crear sus propios laboratorios. Esta nueva situación ha aportado al artista más libertad para sus ideas y conceptos. Naimark también habla de Internet, que hoy día permite mostrar una obra en todo el mundo por muy poco dinero, y que ha comportado una nueva manera de comunicación, de expresión y la oportunidad de volver a sorprender.

A lo largo de más de 25 años de experiencia artística, Michael Naimark ha trabajado en los nuevos media, la interactividad, la psicofísica, la cognición y los entornos virtuales inmersivos, entre otros ámbitos.

Entrevistado por Pau Alsina, profesor de los Estudios de Humanidades de la UOC, en Ars Electronica 2004.
Grabado por Pau Waelder (Artactiva).

Pregunta: This is the 25th anniversary of Ars Electronica, an interesting chance to review the history of media art, and I was thinking that later on I find quite a few different spaces where the history of media art is being asked or established as conferences and exhibitions. Do you think there is a reason behind all these events happening at the same time?

Pregunta: At what stage do you think media art is at the moment?

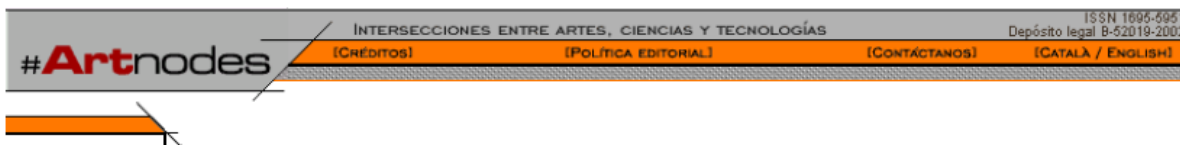
Pregunta: If I remember rightly, you drafted a report for the Rockefeller Foundation on Media Labs. From that point of view, what do you think of the production of Media art at present? And also what do you think of the history and evolution of Media Art production?

Pregunta: So many things have changed in the Media Art world's development process, such as the utopia of the Internet and high technologies. Do you think new utopias are appearing now or maybe we are becoming more suspicious about technologies and our relationship with them?

Pregunta: We have seen here at Ars Electronica 2004 so many different points of view about what art means. But we can also see two main visions, one of them is closer to the design field and the other is closer to contemporary art and in both cases different disciplines merge together. Do you think there is still space in between those merges? Could we consider this moment as a first step for this merge to keep on evolving to a new media art scene?

Pregunta: It is quite easy to imagine what technology can do for art, but what about the other way around?

Pregunta: Does it mean that the emotion of art has changed since High Technologies have been getting more deeply into the roots of art? How do you think this art emotion is evolving?



Pregunta: In the relationship between the Media Art scenario and the culture, do you consider Media Art is being as socialised as it should be? Is it really integrated in society? Many people say that Media Art is separated from other contemporary art or from other kinds of art. What do you think about the relationship between Media Art, society and art?

Pregunta: Do you think that this time shift and what is happening throughout the world regarding the history of Media Art is the consolidation, the founding of a new area that will become established within society and the field of knowledge?

Vídeo:

<https://youtu.be/8hL7GEGvIYI>

Enlaces relacionados

[Sitio web de Michael Naimark](#)

[Currículum de Michael Naimark en el MedienKunstNetz.de](#)

[Reseña de su instalación "Be Now Here" \[Digital Arts\]](#)

[Artículo sobre Addressing Time de Michael Naimark, en Ars Electronica 2004 \[aec.at\]](#)

Palabras clave

representación local, instalación interactiva, entorno virtual inmersivo, red, laboratorio artístico

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