



Arts and Artist

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Abstract. In work such as presented herein one can ask what the art is; who is the artist... when is it art – why it’s art (Brooks 2019)? Truly international research is presented in that delegates working across national divides and diverse forms are represented. This section closes the ArtsIT contribution and leads into the Design, Learning, and Innovation sections of this book.

Keywords: Ludo · Narrative · Art · Artist · Inclusion · Experiences · Play · Installation · Design · Experiences · Games

1 Introduction

1.1 Scope

The final section of this volume with focus upon the ArtsIT perspective is themed - “Arts and Artist” - to give focus upon the arts and those who create within the genre and how their work relates across research topics associated to arts and technology, interactivity, and game creation perspectives.

The first contribution in this section considers the art of traditional Chinese puppetry and questions how interactive technology may support the form. The second contribution focuses on questioning spontaneous group formation around a game-based public installation. The third contribution, which originates from Melbourne, Australia, is cored on creative endeavours targeting persons with disability. The fourth contribution is on using Virtual Reality targeting wellness. The fifth contribution concentrates on balls that form the centre of an interactive art installation piece. The final contribution in this fourth section informs of the concept where an artist whose works are exhibited in a museum becomes an actor in a play-scenario with audience.

The following text snippets elaborate directly from each contribution to further assist readership.

2 An Analysis of How Interactive Technology Supports the Appreciation of Traditional Chinese Puppetry: A Review of Case Studies

(Zhao 2020)

“An Analysis of How Interactive Technology Supports the Appreciation of Traditional Chinese Puppetry: A Review of Case Studies” by author Shichao Zhao informs of the age-old art of puppetry in China and how contemporary interactive technologies may advance the form whilst being respectful of the associated Chinese Cultural Heritage.

Main points of the presentation at ArtsIT and contribution in this book are how (1) maintaining originality is necessary for the design phase; (2) it is crucial to explore how to use interactive technology in order to design a way for adults to appreciate this form of art; (3) it is also necessary to determine ways to support adult audiences in grasping the cultural significance and folk customs of traditional Chinese puppetry; and (4) the study’s further main research goals are to investigate ways to use emotional expressions, digital storytelling and other methods in conjunction with interactive technology to help multi-cultural users comprehend traditional Chinese puppetry.

3 SimonXXL - Investigating Spontaneous Group Formation Around Public Installations

(Jacobsen et al. 2020)

As of writing, at a time when social distancing is imposed due to the Covid-19 pandemic, it is refreshing to reflect back at the November 2019 ArtsIT presentation by Associate Professor Markus Löchtefeld from Aalborg University Denmark in sharing the work titled “SimonXXL - Investigating Spontaneous Group Formation around Public Installations”. Alongside co-authors Bo Jacobsen, Michael Svendsen, Adam Søgaard, and Rune Uggerhøj, Löchtefeld informed on their study exploring how to design for spontaneous group formation (SGF), as part of shared encounters in a game-based public installation that over three days of testing generated eleven spontaneous group formations showing evidence that effective lures related to the social phenomenon “honeypot effect” are one of the key factors behind the phenomenon.... And now back to social distancing...!

4 Interactive Arts and Disability: A Conceptual Model Toward Understanding Participation

(Duckworth et al. 2020)

The ArtsIT presentation by Australian dynamic duo from Melbourne in the form of authors Duckworth and Wilson was a stand-out for sharing of exquisite artefacts created in this research considering how persons with disability have engaged in a community arts experience in collaboration with a practicing artist.

The text is equally informing of the participation-related constructs (fPRC) framework via discussing two interactive arts projects that facilitated participation through

improvised music, sound art and performance within the context of community arts and disability targeting inclusivity and fostering participation. Each project was recipient of national grant support, which was acknowledged in the presentation.

Co-authors Hullick, Mochizuki, Pink, and Imms, alongside the Australian Research Council (ARC), Australia Council for the Arts, and the Japan Society for the Promotion of Science (JSPS), were all well represented by the dynamic duo at the event herein acknowledged additionally for taking part as invited panellists for the closing session of the ArtsIT/DLI events alongside keynote speakers and luminary figures in the arts.

5 Nature and Nurturance Across the Ages: Modest Means for Modern Times

(Moller et al. 2020)

“Nature and Nurturance across the ages: Modest means for modern times” by Moller, Saynor, and Chignell originating from Toronto, Canada, and Waterworth from Umeå University, Sweden, proposed the use of 3D capture of majestic nature scenes and their display in a therapeutic context as an affordable way to enhance well-being and to provide care to those lacking adequate access to leisure and wellbeing. Notable was that this research was also presented as a hands-on session for delegates to experience via Virtual Reality Head Mounted Display at the conference common area alongside posters. The text additionally elaborates and discusses the background behind the work alongside involved aspects of Virtual Reality; Mindfulness Meditation/mindfulness-based stress reaction (MBSR); Presence; Disability; Public Health Policy; and the related History of Medicine. Testing of immersive experiences is also reported aligned to reflect the design team’s intentionally to mimic a wellness vacation experience. A thought-provoking body of work well received by delegates both in Moller’s presentation and the hands-on sessions.

6 Huge Balls: A Ludo-Narrative Exploration of Game Art

(Xiong et al. 2020)

In this game art French – Chinese collaborative project contribution titled “Huge Balls: A ludo-narrative exploration of game art”, the idea was to transform juggling movements into an artistic digital installation game with mechanics based upon a participant maintaining balance while being disturbed by the distractions inside the game space. The authors, namely Guofan Xiong, Daniel Plata, and Chu-Yin Chen, are interested in the creation of visual vocabularies anchored in the evolution of technology and methods of communication that have become both understood by a broader population, across countries and languages; and also complex by the re-designation of icons and meanings, like a new grammar. The presentation at the event illustrated the gonad like installation and people playing with them, notably all had smiles on their faces so were obviously having great fun, however, behind what may read as a simple sexist design formed to challenge interpretations, there would seem a complexity of thought by the authors. Images in this contribution illustrate the ‘huge balls’ physical interface and

images within the game that are juggled in the game-space in different ways, whilst the text informs on diversity of ideas associated to expanding the game-concept to a multidimensional experience, not limited to visuals, and sound, but also related to touch and the social aspect of gaming: Seemingly a body of work demanding large testes!

7 Playing with the Artist

(Vayanou et al. 2020)

The contribution ‘Playing with the Artist’ focuses upon social interactions during cultural visits that are advocated in several museum studies, this builds upon previous work in the form of a storytelling game for groups of visitors who were asked to make and share stories about the artworks of a cultural collection combining moments of personal reflection to social encounters through the game phases. In a claimed novel approach in the field, the authors Vayanou, Sidiropoulou, Loumos, Kargas, and Ioannidis, had artists participate as players in the group game, listening to the stories and explanations that visitors make about their artworks, and sharing their own stories and reflections during the game. In other words, artists participated as players in a group playtesting session, taking place in his/her personal art exhibition; thus, enabling the visiting participants to have a personal, hands-on experience with a proposed game-based scenario. The primary objective of the study was to examine how the artist’s involvement in the game shaped and affected the group experience, investigating its affordances to foster communication and interactions between art gallery visitors and creators. The text presents the user study results and artist’s perspective on the design. Images exemplify exhibition and environment. In conclusion the authors state excitement about the future implications of this design for advancing social interactions, not only between groups of visitors but also between visitors and artists: Predicting “a high social impact, shaping new forms of cultural participation”.

Epilogue and Acknowledgements. This fourth section introduces six contributions by extracting from each paper. It does so to promote readership of each full paper that are presented in the following chapters. In doing so the authors of this chapter acknowledge the contribution to this section/volume by each author whose original work was presented in the ArtsIT/DLI events in Aalborg, Denmark November 7–8, 2019. The next sections are the DLI contributions.

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