CYBERART Works from the Itaú Cultural Collection

maat

Michel Bret
Rejane Cantoni
Miguel Chevalier
Edmond Couchot
Raquel Kogan
Daniela Kutschat
LAb[au]
Jon McCormack
Gilbertto Prado
Regina Silveira
Christa Sommerer
and Laurent
Mignonneau

ARTE CIBERNÉTICA
coleção Itaú Cultural

The relationship between technology, culture and art has been at the centre of Instituto Itaú Cultural's activity since its creation in 1987. As the utilisation of new media and technology in contemporary visual art has carved out its own space and importance in the art scene, it was natural that the institute began to form a specific collection around this form of artistic expression.

The travelling exhibitions of the Itaú Cultural Art and Technology Collection aim to disseminate this form of artistic expression to different audiences. In addition to promoting technological art, the project's secondary, medium-term aim is to also foster its production by exhibiting works that are now considered classics of the genre. The selection of works for exhibition emphasises circular poetics of interaction – cybernetics – both with the visitors and among elements of the works themselves. As a result, the selected works provide a more poetic, less experimental vision of this area of contemporary art production.

This exhibition allows us, from diversified themes and points of view, to approach, by anticipation or already as direct testimony, all the slips and breaks that run through scientific and humanistic practice and knowledge, leading us from biology to ethics, from art to social and political practice. The public will have the possibility to interact with the works, thus perceiving them as practical examples of a reflection and contributing to dilute the boundaries between work and body, between author and spectator.
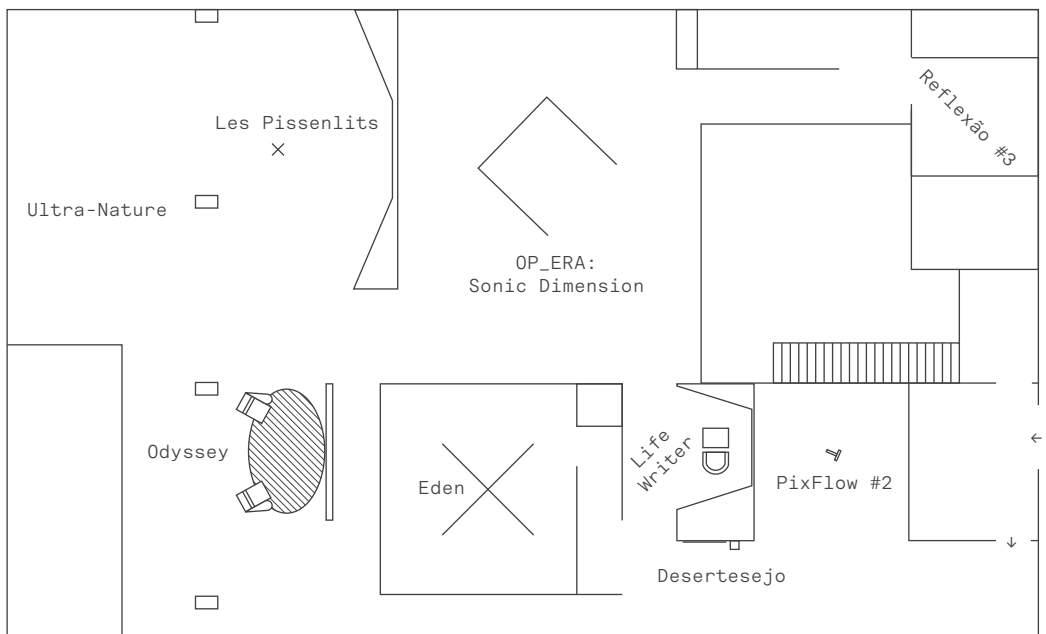– João Pinharanda, director of maat

Itaú Cultural is one of the most active organisations on the Brazilian cultural scene. Now in its 35th year, it promotes culture, art and training programmes based on a premise of inspiring and being inspired by the transformative power of people. Itaú Cultural works virtually, with a streaming platform, a virtual school, an extensive database of Brazilian art and culture (Itaú Cultural Encyclopaedia), as well as other content accessible on its website (itaucultural.org.br), and also through on-site activities such as performances, shows, seminars and exhibitions. With over 16,000 items and belonging to Banco Itaú, its art collection is considered the largest corporate collection in Latin America. In order to promote its circulation, IC holds various travelling exhibitions with partner institutions.
– Alfredo Setubal, President of Itaú Cultural

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Itaú Cultural

Reflexão #3

Les Pissenlits
×

Ultra-Nature

OP_ERA:
Sonic Dimension

Odyssey

Eden

Life
Writer

PixFlow #2

Desertesejo

LAb[au]
PixFlow #2, 2007

A sculpture in the form of a console composed of four displays aligned vertically. A programme simulates a vector field in which particles are shaped into a flow as their density evolves. The mutual interaction that unfolds in the field causes the particles to behave in an entirely unpredictable manner.

GILBERTTO PRADO
Desertesejo, 2000–2014

This project is a virtual interactive multi-user environment built in Virtual Reality Modeling Language (VRML) that explores geographical extension, temporal ruptures, solitude, constant reinvention, and the proliferation of meeting points and sharing.

CHRISTA SOMMERER
AND LAURENT MIGNONNEAU
Life Writer, 2006

When the keys of an old typewriter are pressed, the characters appear on the sheet. When they push the carriage return, the letters turn into artificial creatures that seem to float. The creatures are based on a genetic algorithm that determines their behaviour and their need for new letters to reproduce new beings. By connecting the act of typing to the creation of life, the user – in the role of a "writer of lives" – participates in the process of generating a world situated on the boundaries between analogue and digital spheres.

JON MCCORMACK
Eden, 2000–2010

A virtual ecosystem in which small circular creatures evolve through a genetic algorithm. Capable of making sounds, the creatures are able to develop behaviours not predicted by their creator, such as using different sounds to attract people's attention and thus obtain food.

REGINA SILVEIRA
Odyssey, 2017

Immersive virtual reality environment in which three-dimensional labyrinths are traversed inside a large cube suspended in the sky. Although visually pleasing, the experience brings disorientation, as it is necessary to walk on the floors, walls, and ceilings of the labyrinth, which break during our transit. The visitor can only keep moving forward, looking for the exit to the blue sky.

MIGUEL CHEVALIER
Ultra-Nature, 2008

A virtual garden created to interact with the audience. The flora is composed initially of six varieties of colourful digital plants. Each evolves according to a cycle that is defined by their genetic code. Through sensors, the plants follow the movements of visitors and are pollinated by their gestures, which thus unpredictably influence their growth and multiplication.

EDMOND COUCHOT AND MICHEL BRET
Les Pissenlits, 2006

The movements of the seeds of a dandelion vary depending on how hard and for how long the viewer blows onto them and they fly away in complex trajectories. The concept of first interactivity – based on man-machine communication, in models of stimulus and response, action and reaction – becomes visible in this classic work , which continues to influence artists from all over the world to this day.

REJANE CANTONI
AND DANIELA KUTSCHAT
OP_ERA: Sonic Dimension, 2005

The installation consists of a virtual musical instrument in the shape of an open black cube populated by hundreds of bright lines that can be touched by visitors. Tuned with the proper tension, these strings vibrate with a frequency of light and sound that varies according to their relative position and the visitor's mode of interaction.

RAQUEL KOGAN
Reflexão #3, 2006

An installation with an image of several sequences of numbers projected onto the wall of a darkened room. The projection is mirrored in a reflecting pool by the ground. The work is interactive, with people enabling the keyboard that controls the projection speed. In this way, it creates a continuous – but never repeated – motion, as if the numbers moved upwards successively from one mirror to another.

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