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**Re-programmed Art:  
an open manifesto**

**Poster for the 9th International  
Fab Lab Conference  
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**This project is conceived and coordinated by  
the Laboratory of visual culture and the Fablab  
at SUPSI University of Applied Sciences and Arts  
of Southern Switzerland (2013-2015).**

**Scientific collaborator: Azalea Seratoni  
Artists involved: Giovanni Anceschi, Andreas  
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**PARTNERS**

**Alessi**

**Arduino**

**ECAV (Ecole Cantonale d'Art du Valais)**

**SGMK (Schweizerische Gesellschaft für**

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# **1. CONTEXT**

**Arte Programmata (Programmed Art) is the definition given to the works of a number of Italian artists active during the early 1960s.**

**They produced artworks based on kinetic and optical effects. The definition of Programmed Art was introduced by Umberto Eco in 1962 for an exhibition held at the Olivetti Showroom in Milan.**

## **2. SITUATION**

**Exhibitions of artworks from interactive art pioneers feature the issues related to the reenactment of old technologies. Maintenance still represents a big issue in the preservation of interactive arts, as well as a challenge to its haecceity. Recent exhibitions, such as *Small Utopia: Ars Multiplicata* at Prada Foundation in Venice showcased (broken and/or non functioning) artworks of kinetic and programmed art.**

**According to Massimiliano Gioni, the curator in charge of the Venice Art Biennale 2013, *Arte Programmata* is the biggest omission of contemporary art, as it challenges the idea of an artwork as unique, authorial, sellable, collectable.**

### **3. REMEDIATION**

**Open source software and hardware platforms such as Arduino, Processing and Fablabs are tools and centers that pioneers of interactive art dreamed about: they were amateur technologists and tinkering bricoleurs.**

**Today, their example and technological innovations can be considered as means to enable the “technical” reproducibility of works of art, and at same time a way to disrupt the art system by introducing novel principles of art creation: an open manifesto.**

## **4. PROCESS**

**Thanks to the support of the artists of Gruppo T, the project aims at creating open source versions of several works through the release of technical specifications: blueprints, codes, technology. The goal is not to flood the art market with authorized fakes, but rather to preserve artworks whose fragility makes them the pariahs of contemporary art.**

## **5. HACKING**

**These specifications are transformed into an “information platform” that enables Swiss and Swiss-based interactive artists and designers to build upon the works of art by Gruppo T during a series of hacking sessions and workshops.**

## **6. LESSONS TO BE LEARNED**

**Open Design, Open Knowledge, Open Hardware, Creative Commons as means to reenact artworks by pioneers of interactive art.**

**FabLabs as centers for experimenting novel approaches for arts and design, and for supporting cultural institutions as well as art and design historians.**

**Creating a workshop format to be replicated at other fablabs and cultural centers.**