



VISUAL ARTS and INTERACTIVE TECHNOLOGIES

Nil Yalter

In 1973, during an installation work "Topak Ev" in the Museum of Modern Art of Paris, I had a sony portapack B&W video recorder in my hands. I was fascinated. From 1973 to 1986 I did a lot of video work (installations, performances, etc...). I exhibited these works along with photographs, paintings, drawings and objects. I started working with computers in 1985. My first experience was a video colorizer that I used in a video installation called "Télé-Totem" in Angoulême. In 1988, for the festival of Electronic Arts of Rennes, I realized a video installation on Egypte "Pyramis oule Voyage d'Eudore" and I used a computer named Silver (scool of decorative arts). This computer created different 2D effects on the video tapes. In 1989, I worked on a new computer named Graph9, and combined video with 2D virtuel images, in an installation called "Hommage a Marquis de Sade".

In 1992, I had a scholarship and went to Marseille to learn and work on a Silicon Graphics Iris 4D (software Anyflo created by Michel Bret). After 3 months of hard labor, I prepared the basis of a video installation with Florence de Mèredieu: "Télévision la Lune". In this composite image work ,(real images, virtual 3D images) 3 points are important :

1. Not to be able to distinguish the real images from the virtual images.
2. To surprise the software and even search its defaults, for example, to mix up the functions of perspective and non-perspective.
3. To create an invisible mental language between myself and the computer.

"PIXELISMUS" 1995 Nil YALTER, David APIKIAN, Nicole CROISSET

"THE PREHISTORIC ERA WAS LAUCHED ON A SINGLE LINE, THEN ON TWO LINES AND LATER ON THREE; OUR ERA IS NOW BREAKING AWAY

FROM EARTH SOARING IN SPACE ON FOUR LINES" Kasimir Malevitch

In 1993, after 14 years of absence, for an exhibition, I went back to Istanbul, Turkey, my country of origin. I was greatly influenced by the mosaic compositions of the Byzantine church of the Chora. Back in Paris, I painted a series of 28 variations on the Chora. At that point I thought that I should construct a visual digital environment in which several esthetic thematics are intertwined. The interaction of the mosaic and the pixel made me think of the theoretical and pictural work of Kasimir Malevitch. I wanted to construct an interactive CD-ROM with a personal computer. David Apikian and Nicole Croiset, 2 other media artists, joined me in this project. Nicole Croiset had a Machintosh Quadra in her place. We started working there. The computer broke down after 4 months. She replaced it by a Power PC Machintosh that had just come out. We finished the work in 1995.

In the exhibition form of "Pixelismus", the viewer surrounded by the painted variations, is invited to navigate through the 8 chapters of the CD-ROM, each one generated by a text from Malevitch. This CD-ROM incloses different digital media forms: video, 3D virtual animations, sound, still images and interactivity.

From 1996 to 1998, I organized with Art-EI, (Joël Boutteville, Annick Bureaud) 3 creative workshops with computers,digital video camera and adequate software for an enterprise named (E.D.F.-G.D.F*). At the end of these 3 years, they asked us to create an interactive CD-ROM with the results; to be sent to the 180 participants. This CD-ROM incloses virtual and real images made by non-artists and my own artistic interpretation of these images. From 1996 on up to now, I worked on 4 other CD-ROMS:

1. "TERRA NOMADE" on Turkish immigrant workers in Europe.
2. "VIRTUAL POETRY" an anthology of modern Turkish poetry 1911999.
3. "HISTOIRE DE PEAU" a personal work on my own aging artist's body.
4. "KANNIBAL" an allegory on the horrors of modern cannibalism.

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Working with a personal computer in my own space,
opened to me new horizons of creativity, but also
isolated me from the rest of the art world. Maybe ,
new art spaces should be created from now on.

*Electricity and gaz industry

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