

# Studies on Themes and Motifs in Literature

## *Images and Imagery*

Frames, Borders, Limits —  
Interdisciplinary Perspectives

Edited by  
*Leslie Boldt-Irons, Corrado Federici,  
and Ernesto Virgulti*

the evolution of the scripted spaces. The latest version of the *Typospace*, for instance, does not have a keyboard pictured, rather black letters dance against a stark white space.

### The Digital Body



Figure 3.10 Carolyn Speranza, *Hole Poem* (still from interactive network displayed on the internet), 1995. Courtesy of Carolyn Speranza.

Investigation of the relationship between the human body and computer is a logical subject for artists working with digital media, because it is a physical, bodily interaction that takes place in the viewing of such artworks. Carolyn Speranza's *Hole Poem* (Figure 3.10) uses two icons—the heart and the brain—to explore mind/body disorientation in general and the artist's battle with alopecia and heart disease in particular. This multimedia presentation uses sound, text, images and interaction. The user or viewer decides the sequence of presentation and may not even see the entire site. Clicking on Speranza's poem results in its being read aloud (presumably by the author/artist) (Figure 3.11). It incorporates hyperlinks that pull up images related to the poem, such as tub and woods—in the latter case the viewer sees documentation of environmental works of art mimicking the shape of enlarged alopecia patches. The chance to see different sets of images while hearing the poem recited encourages a variety of associations to happen between the verbal, visual and auditory functions, allowing individual visitors to the site to derive personalized meaning. Speranza's self-designed icons on the top of the window range from easily identifiable symbols to abstract forms. These link to pages about heart disease and alopecia, as well as the artist's biography and an abstract of the project. The question mark at right directs users to a page where they are instructed to resize the format of their browser window to best view the art. In the museum, curators design the presentation, while in the digital realm the artist might provide instructions giving the viewer



a form of curatorial responsibility, even though the site is based on the one-way distribution model and using the simple response of hyperlinks. Speranza's interests blend aesthetics with education of the viewer/user.



Figure 3.11 Carolyn Speranza, *Hole Poem* (still from interactive network displayed on the internet), 1995. Courtesy of Carolyn Speranza.

### RGB Color and the Digital Aesthetic

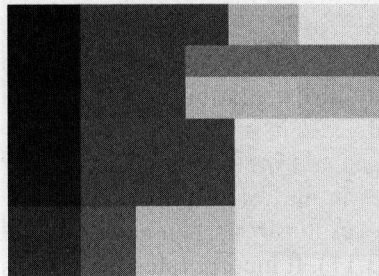


Figure 3.12 Petronio Bendito, *Digital Kinetic Painting* (still from digital animation displayed on the internet), 2002. Courtesy of Petronio Bendito.

Petronio Bendito uses Macromedia Director and Shockwave to examine the RGB (Red-Green-Blue) cube, an “invisible” structure housed inside computers that controls display of color in the digital environment. The RGB cube provides the color palettes for software programs such as Adobe Photoshop and Adobe Illustrator. Bendito's web-based installation uses animation techniques to reconstruct the RGB cubes from the palettes familiar to computer users in an ani-

imated informational sequence. While his original work was concerned with revealing the structure of the cube, Bendito believes it is not only a placeholder for a mathematical structure but is a cognitive tool from which both logical and poetic color relationships can be extracted. Bendito's Color Digits moves from the structural interior of the computer (hardware and software) to production of art from the digital light/color of the computer monitor. He “paints” experiences with computer-generated colors based on the visualization methods he developed for the