

QR Codes As New Media Art

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The creation and evolution of technology has enabled ways to quickly obtain and share information. One way this has effectively been delivered is through the creation of QR codes. Technology has also influenced the way we think and therefore create. One of the genres of creation where technology is an integral part is new media art. Despite QR codes being a device and new media art being a genre, what if they were also one and the same? The aim of this paper is to answer this query, explaining how quick response code is new media art and how it can be utilized by other artists to move new media and new media art forward.

In order to discuss quick response code in the world of new media art, we must first attempt to define what new media is. In *Why Is It so Difficult to Define New Media Art?*, Lorezon Pereira defines new media as a sphere of works created with the use of “digital art, computer graphics, computer animation, virtual art, Internet art, interactive art, video games, computer robotics, 3D printing, and art as biotechnology” (Pereira). Some examples of these works created with new media technologies are Nam June Paik's signature multi-screen installation and Alexei Shulgin's use of website design and software art, to name a few. New media art can also exist outside of technology. Yoko Ono's interactive performance *Cut Piece*, where audience members cut pieces of Ono's clothes and hair while Ono remained passive, and Moyra Davey's use of mail art in her exhibition *7 Albums* are examples of this” (Ballard).

In a similar sense, we must also attain a general understanding of what QR codes are. In *QR Code: A New Opportunity for Effective Mobile Marketing*, Tauta Cata explains that QR is short for *quick response*, and unlike barcodes, can hold up to 7,089 characters and 2,953 alphanumeric characters. The code was first used in 1994 by Toyota's subsidiary company Denso Wave. Their initial purpose was to quickly and effectively track a vehicle's manufacturing process within the automotive industry. In 2011, the QR code was enabled for commercial use, and through the use of mobile technology, the QR code has now become a staple part of everyday technology (Tauta). Quick response codes are able to contain "various types of data, which includes text such as short messages, URLs to websites or videos, coordinates on a map, or a phone number or text contact" (Tauta).

Both new media art and quick response code contain essential foundational qualities that categorize them as untraditional. In *new media art*, Oliver Grau writes, "new media art signifies an explicit difference—or *différance*—with art practices that make use of traditional, in other words, "old," visual media. Hence, much of new media art indicates a concern with and reflection of new media and its ever-changing, complex modes of expression" (Grau). In regards to quick response code, Tauta Cata writes in *QR Code: A New Opportunity for Effective Mobile Marketing*, "the QR code is similar to the Universal Product Code (UPC), the traditional barcode, [which] is found on most of the products in stores... UPC works well even today for all types of products, but QR code has some specification that makes it the new and the upcoming trend in the marketing world" (Cata). Tauta Cata also writes, "This little black matrix-looking box can hold up to 7,089 characters compared to traditional bar code that can hold at most 20 digits. Thus, much more information can be stored in QR than UPC" (Cata).

Further observing the histories of new media art and quick response code can deepen our understanding of their untraditionality. New media art's origins are accompanied by technologies that differed from the "old" art genres of the time. In *Why Is It so Difficult to Define new media art?*, Lorenzo Pereira writes, "new media art differentiates itself... in opposition to those deriving from old visual arts (i.e. traditional painting, sculpture)" (Pereira). Furthermore, "a number of artists from more "traditional" art movements are beginning to use all the possibilities new media art offers – they are not necessarily becoming new media artists, but they use some elements of the genre" (Pereira). Animation, found object art, and performance art are some of the new media art genres that established the new media art movement (*MasterClass*). As for quick response code, the machine-readable optical label was created as a way to retain information in ways that the barcode could not. The barcode could hold no more than 20 characters, whereas the QR code can hold up to 7,089 characters, originally made with the intention of coding Kanji and Kana Japanese characters as well as alphanumeric characters (*qrcode.com*). Quick response code was also developed to be scannable in any position, whereas the barcode could also be scanned horizontally. They have now grown to become needed entities.

Another essential characteristic both new media art and quick response code share is the concept of interactivity. *MasterClass* explains that interactivity is one of new media art's defining elements alongside multimedia, digital technology, and digital culture. It writes, "digital media forms, such as virtual reality, social media, and video games, allow viewers to interact with the artwork directly" (*MasterClass*). Digital media is one of the genres found under the umbrella of new media art. In *new media art*, Oliver Grau writes, "new media art was coined by the interrelation of art and science from its very beginnings because the sciences often acted as an

engine of innovation and a reservoir for (aesthetic) inspiration in various art practices” Grau also shares that new media art is “repeatedly served as an innovator for new technologies, for instance, in computer graphics, computer animation, and virtual art” (Grau). Further exploring this idea of interactivity as a present element between new media art and quick response code reveals a connection between interactivity and untraditionality, as previously mentioned. Grau writes, “Given that the technologies, practices, and discourses of new media art are in a constant flux, the understanding of new media art and its affiliated genres is constantly shifting... much of new media art challenges the very foundations of an object-centered understanding of art, in particular with regard to its characteristics of interactivity, nonlinearity, immateriality, and ephemerality, and its intricate interrelation between artist, artwork, and spectator.” Grau also shares, “It is important to note that these features are shared with other strands of contemporary and modern art and are not equally inherent within all genres of new media art” (Grau).

Interactivity is both foundational and deeply embedded into quick response code due to the fact that the code cannot serve its purpose without interaction. In *QR Code: QR Code: A New Opportunity for Effective Mobile Marketing*, Teuta Cata shares that the two-dimensional digital image “can be easily scanned by any mobile device’s camera. Once scanned, it will quickly direct to the data embedded in the code.” Tauta also shares, “these codes can entrench more than 350 times the information than a traditional bar code used at retail or grocery stores. Another important aspect of this revolutionary idea is its ease of use. A portable device with an internet or Wi-Fi connection, camera, and a QR code reader is required to be able to scan this code... scanning takes less than a few minutes to retrieve data” (Tauta). The information stored within

quick response codes is not able to be retracted if it is not through scanning, and scanning alone is an action that calls for a physical dialogue between the code and the user.

An integral part of new media art and quick response code is new media technology. As Lorezo Pereira defines new media art in *Why Is It so Difficult to Define new media art?*, and *installationart.tv* defines new media art in *new media art blends art with tech*, new media art is a genre of art where works have been created using a form of new media technologies (Pereira). Most common technologies utilized in new media art include video, film, computer, animation, and the internet (*installationart.tv*). The use of these technologies has led to various prominent works that would otherwise not exist if it were not for these technologies. Wolf Vostell's "German View from the Black Room Cycle" (1958-1963) is one of the numerous notorious examples. In this piece, Vostell incorporates a television set in his art installation. The act of connecting traditional tools and new media technology in "German View" is as literal as it is a now known staple in new media art history. Another example of the use of new media technology in prominent work is Nam June Paik's *TV Cello*. In *Fluxus: The Collective that Might Have Been*, Ken Friedman shares how Paik, alongside other infamous new media artists such as Yoko Ono, George Maciunas, Dick Higgins, and Alison Knowles pioneered the Fluxus art collective and movement (Friedman). *TV Cello* is a sculpture built as a fully operational cello consisting of "three television sets piled on top of each other, all showing different moving images - a film of Moorman performing live, a collaged video of other cellists, and an intercepted broadcast feed" (theartstory.com) This piece led to video being used as a serious artistic medium. Lastly, Lynn Hershman Leeson's work with Agent Ruby is another example of the use of new media technology in pieces now seen as new media art. In *B.C. AND A.D.* Tracey

Fugami states, “ ‘Agent Ruby’ (2002-present) is a computer program responsive to human voices. A monitor depicting a brunette Caucasian woman invites interaction by asking a series of questions such as, "What is your name?," and "Are you male or female?" Although the audio response is often poetic and not always decipherable, the visitor is forced to try different words or phrases to prompt Agent Ruby to keep speaking. While human interaction is somewhat predictable, with Agent Ruby the visitor is forced to be more intuitive in regard to the computer's "personality" and attempt to construct a dialogue in an unfamiliar interactive setting” (Fugami). Leeson’s AI work is often influenced by the construction of identity. In *The Raw Data Diet, All-Consuming Bodies and the Shape of Things to Come*, Lynn Hershman herself writes, “Agent Ruby's brain continually grows and expands, thus fleshing her out through cumulative use, but her body is absent. Ruby converses with users, remembers their questions and names, and has moods corresponding to whether or not she likes them” (Hershman).

As for quick response code, the main attribute of this machine-readable form is how easy it is to use. A big part of this ease is the technologies capable of making and accessing the code. Making the code can quickly be done through quick response-generating websites. In regards to accessing the code, Tauta Cata shares in *QR Code: A New Opportunity for Effective Mobile Marketing*, “A portable device with an internet or Wi-Fi connection, camera, and a QR code reader are required to be able to scan this code... This scanning takes less than a few minutes to retrieve data” (Tauta). Creating a quick response code as well as attaining the information stored in a code can be easily acquired with the divides at our fingertips.

Within the quest of understanding how quick response code is in new media art, it is important to consider the art genres already present in New Media. Quick response code can be

easily categorized as its own art genre within new media art (i.e. QR Code Art, if you will). However, connecting quick response code to a pre-existing new media art genre can not only normalize quick response code as an art genre within New Media but can also better aid current and future new media artists in their research and installations.

As previously discussed, an essential characteristic embedded into new media art and quick response code is interactivity. As a result, interactive art became a known genre in new media art due to how essential interactivity is as an element within new media art. In *Interactive Art*, E. Edmonds explains Interactive Art as audience participation being an “integral part of the artwork,” and that “audience behavior can cause the artwork itself to change” (Edmonds). In the installation *Text Rain*, Camille Utterback encourages interactivity as “participants use the familiar instrument of their bodies, to do what seems magical—to lift and play with falling letters that do not really exist” (Utterback). As stated, interactivity is an integral part of quick response codes, as they cannot be accessed otherwise. The way the information stored in a quick response code is attained may be the same. However, the information and physical attributes of a quick response code allow for every interaction to be different nonetheless.

Digital art is another art genre that holds similar themes to that of quick response code. Digital Art is an “Art of painting using digital tools (e.g. photoshop)” (Hoetzlein). Liam Fitzpatrick’s photography works serve as a great example of this, where he manipulates the photographs by adding more textures and vignetting effects. He says, “The variations in colour, saturation and contrast that are possible with digital technologies mean that you can play with emotions more easily and more vividly than you can with traditional photography” (Fitzpatrick).

Although a quick response code's physical makeup may suggest otherwise, not every code looks the same, allowing for several to be created at a time. The code has also been made in a number of variations (*qrcode.com*) which can also benefit the user as well as the Digital artist. Lastly, internet art is closely connected with quick response codes. Internet Art uses "the internet, or web site, as medium" (Hoetzlein). *It's doing it* is a 9-member collaborative group exhibition that exists online. It consists of "computer-generated images that autonomously update on a daily basis over the course of 45 days. All of the works in the show are instruction-based artworks expressed through computer programs written by the artists" (*itsdoing.it*). These programs generate new images once a day and can be viewed on site. Quick response codes are made to hold content that is generally extracted from digital means, such as "URLs to websites or videos [as well as] coordinates on a map..." (Tauta). This ability enables quick response codes to be used closely with Internet Art.

Lastly, our gathered knowledge and understanding of how quick response code is new media art can aid our knowledge and understanding of how to continue to move new media art forward. Lastly, through our newfound knowledge of quick response codes as new media art, we can determine how to continue to move new media art forward by collaborating with or incorporating QR codes into the art.

The entity that aided new media art's growth as a movement and genre is the internet. *MasterClass* explains that the advent of the internet "expanded the possibilities of new media art even further" (*MasterClass*). It also shares, "...with the development of the internet, there was a sudden proliferation of new media artworks and intersections of new media. The internet also

provided a platform for new media artists to reach large new audiences that were previously inaccessible” (*MasterClass*). The internet served as a tool for new media art in ways that it wouldn’t otherwise. Similarly, quick response code has grown to become a useful resource for sharing information. With its useful functions and rising relevance, quick response code can aid new media art in reaching more audiences and “expand the possibilities of new media art even further” (*MasterClass*) the same way the internet did for New Media in the 90s.

As we have come to understand, quick response codes have existed for several years. However, the rise of the COVID-19 pandemic has heightened its presence. In *Actually, QR Codes Never Went Away*, Lora Kelley writes, “Then Covid-19 hit. In the spring and summer, restaurants began displaying codes at outdoor dining tables instead of passing out menus. Schools use them for health checks at the start of the school day. Vaccine sites are using them for appointment sign-ins. If you’ve left the house at all during the pandemic, you’ve probably seen or scanned one” (Kelley). Quick response codes have grown and developed in ways that differ from how they were first used and introduced. In *How Artists Can Use QR Codes*, Carolyn Edlund writes, “Originally developed back in the 1990s, these codes have flourished and are extremely versatile. Businesses of all types use QR codes for many reasons. Artists can take advantage of these useful codes too” (Edlund). Considering how diverse new media art is, so can new media artists’ use of quick response codes, simply because quick response codes are also diverse in their use and potential. In *QR Codes Embedded in Paintings*, Daniel Dobahoo shares, “I’m increasingly becoming fascinated with QR codes; they seem to be a very simple tool that we are not using to their full potential. This use is such a nice creative and engaging way to merge the worlds of digital and traditional art and storytelling.” Dobahoo continues, “The idea that you

take a piece of the painting with you, that the story continues on beyond your first impressions and exists in both the physical and digital worlds” (Dobahoo).

The question which asks of ways to use quick response code to help continue to move new media art forward serves as the foundation behind my senior project, which I expand on below. I thought this project to be a perfect way to expand on the narrative of quick response code as new media art, as well as the lacking use of photography in new media art.

Prior to starting the research portion of my final, I thought of different technologies that are relevant to our current life today. The main one that came to mind was quick response code. I thought it interesting that codes were not only heavily used to access information throughout the pandemic, but further thinking led me to consider how quick response code can and is a form of new media. As explained in my research, quick response code is not only new media art on its own, but it's also capable of incorporating preexisting new media art genres such as Interactive Art, Digital Art, Photo Art, and Internet Art. I wanted the end result of my final to be a demonstration of these elements.

The main form of new media art I wanted to utilize for my project was photography, as I felt that photography was my strength out of all the other new media art forms (ex. videography, coding, graphic design, etc). Furthermore, I hoped to grow and expand the narrative of photography as new media art since the art form is used very little in comparison to the other new media art forms previously mentioned.

I began to craft this project by producing and capturing the style of photography I felt to be my strength, which is portrait. What I most love about portrait is its ability to visually demonstrate charm and appeal in everyday individuals through the use of lighting, movement, and even one's environment. I wanted to demonstrate the same aesthetic in my work. The goal was to capture three main portraits, all different from one another, which would then serve as the photos I would use in the QR-photo editing process, one I will expand on momentarily. Each portrait was to contain a physical representation of media as a prop. The purpose of said props was to demonstrate examples of everyday technologies as well as for viewers unfamiliar with

new media to further connect with the portraits through objects that were not only accessible but used, some more than others, in everyday life.

The first collection of portraits included a CD. Considering the natural elements of a CD, I styled the model with purple eyeshadow as well as pasted broken pieces of CD onto her cheek in an effort to capture them in the light. I also had the model hold a CD and angled it in ways where the light would reflect on it subtly. I used the same technique in order to create a reflection on the model's face similar to the color of the eyeshadow she wore. The portraits were captured in front of a blue backdrop and the model wore white in order to complement the major and minor details of the shot.



The second collection of portraits utilized a film camera. An important aspect of portrait photography is angle and movement. I instructed the model to pose and hold the camera in different ways in order to not only capture the model with the prop but do so in a way that

reflected movement, from turned faces and angles arms to subtle smiles. In order to demonstrate consistency between each of the portraits, I assured that each model dressed in a color that was present in the other portraits. For this session, I had the model wear blue in order to complement the backdrop of the model from the first set. Similarly, I had the model wear light makeup so as not to create a distraction and have pleasing results. The portraits were also captured in front of a tan-colored backdrop.



The third and final collection of portraits utilized cassettes. I acquired a pack of clear cassettes in which I had the model interact in some ways similar to how the second model interacted with the film camera, but in more ways differently. For this collection, I focused slightly more on close-ups and side profiles, which I felt was something that I was lacking from my previous two collections of photos. Gladly, this resulted in positive results. I had the model wear light make-up as well as to compliment the overall shot, and skin tone colored clothes in order to compliment the backdrop used for the second model. Each photo session challenged me

to not only grow in my communication skills as a photographer, especially in regards to guiding the model on posing but also guided in acquiring creative ways to utilize props. My experience in a photo studio was also developed as it was my first time capturing photos in a studio. My biggest takeaway from working in a studio was that unlike outdoor, a studio may be more limiting in regards to how you can use your surroundings however it helped me more with one-on-one details through interaction with each of the models.

Each of the portraits was edited in Adobe Lightroom. The program enabled me to alter some of the details of the photos, such as brightness, contrast, and vibrance, essentially providing pleasing results to my desired vision for each of the portraits.

Unlike the first and second collections of portraits, I experimented between color and black and white photography with the third portrait. In Adobe Photoshop, I used the polygonal lasso tool to create lines within the portraits, making certain parts of the photo black and white. The edits added elements of symmetry in the portraits, a known detail in photography that adds a stand-out factor by aiding the eyes. This detail could not be easily seen in the main QR-portrait showcased at the senior show, but once scanned, the details are then revealed.

The next step was to create the portfolio site. The intention of this site was to contain vital information on the project, from the portraits to relevant statements, to name a few. The site was also vital for attaining the links needed in order to generate the quick response codes for each of the main portraits.

The website I utilized to create the portfolio site for the project was *carrd.co*. This site was perfect as it was not only easy to build, but also aided me in creating the type of site I wanted visually. I knew I did not want a site that contained details such as a menu bar, or blocks, but rather one with free form. The simplicity of it was important in order to not take away or distract the user from the portraits, which are the most important part of the site.

I designed the site in the form of an interactive paper. The main page contained the title of the project, *QR Code as New Media Art* followed by my name and graduating class. The title was presented as an accessible link that would then lead you further into the main elements of the site as previously mentioned. I wanted the main details of the site to be accessed via the quick response codes found in each of the QR-portraits as it was necessary for the viewer to fully connect with the project when interacting with the QR-portrait at the senior show. Therefore, each QR-portrait would reveal the main portrait followed by a few more photos within the theme, and finally by the statements of purpose, element, and connection.

The purpose statement is as followed: the creation and evolution of technology has cultivated ways to quickly obtain and share information. One of these ways is through QR codes.

Technology has also influenced the way we think or create, resulting in the creation & study of New Media. Despite the differences between these two elements, what if they were one and the same? The aim of this project is to showcase a collaboration between QR codes and New Media as a way to 1) elevate the use of quick response codes as a form of new media art and therefore 2) advance the genre of New Media.

The elements statement is as followed: each model is found with a piece of physical media as a prop; a CD, a camera, and a cassette. The purpose behind this is to demonstrate technology that is already familiar to the viewer while retaining portrait photography practices in a way that is attractive and alluring – A perfect collaboration between QR Code and Photography.

Lastly, the connection statement writes, this collaboration between quick response code and photography showcased elements of different art genres within New Media such as Interactive Art, Digital Art, Photo Art, and Internet Art. The collaboration opened doors to quick response code as its own form of new media art.

I felt it important for each of these statements to highlight details of the project in its entirety for the sake of providing the viewer with a further understanding of the overall project; an interactive paper, as previously mentioned.

Once each of the portraits was edited, I selected the three main portraits I wanted to showcase at the senior show.

Prior to editing the quick response codes into the portraits, or QR-portraits as I prefer to call them, I uploaded each of the images into the portfolio website I created. Each portrait was named in accordance with the order I intended to present them; “No. 1,” No. 2,” & “No. 3.” Once each of the main portraits alongside their sets was organized accordingly on the portfolio website, I created a quick response code for each of the main portraits. To my advantage, I was

able to locate numerous quick response code generating websites, making the task of creating each of the codes easier to accomplish.

Once each of the quick response codes was generated, I downloaded and named them in accordance with their respective photograph; “QR 1,” “QR 2,” & “QR 3.” I also tested the codes by scanning them prior to moving forward with editing them to ensure that the codes were functioning properly and therefore avoid any possible errors.

After confirming their workability, I uploaded each image and their respective code to Adobe Photoshop. My familiarity with the program made me confident in being able to edit the QR-portraits while still maintaining their quality.

I worked with each image and code one at a time. In order to remain truthful to the visual of a quick response code, I aimed to edit the QR-portraits in such a way as to retain the 1X1 physical nature of a code. Therefore, I began to edit each QR-portrait by cropping and scaling them to the 1X1 size of their respective code. With the quick selection tool, I selected each of the small white boxes that make up half of the code. The colors found in main image No. 1 consisted of mostly lighter colors such as white and light blue. Therefore, I felt it fitting to maintain the black parts that complete the code in order to avoid a clash between the colors of the portrait and the code, therefore producing a faulty code.

After eliminating the white parts of the code, I proceeded to scan the code in order to test its workability. The code unfortunately was not able to scan despite retaining its original 1X1

scale and form with the exception of the white parts. I tested the original, unedited code in order to confirm or deny if the error was due to the modifications made or possibly on my cellular device, which I used to scan the code. Fortunately, the original code was still scannable, giving me access to the portrait on the portfolio site. With this in mind, I proceeded to edit the code again, eliminating the smaller black boxes while maintaining the white boxes that completed the code. Doing so created a “see-through” effect, allowing the portrait found under the code to be *seen through* the eliminated black parts of the quick response code. This is an effect I hoped to achieve out of my desire to demonstrate the different genres of art found in new media; Interactive, Digital, Photo, and Internet Art. This effect specifically created Digital and Photo Art, as well as hinted at Internet Art. Gladly, the code was scannable in its newly edited state. I was also pleased with the code that visually complemented the portrait, a detail I predetermined to not be possible prior to editing. The white color of the code made the QR-portrait look more like a quick response code, a detail I was looking forward to showcasing as it would be difficult to miss once observed in my final work.

I used the same editing process to edit the second and third main portraits. For No. 2, I originally intended to utilize the white parts of the code in hopes of contrasting nicely with the black parts of the code originally planned for No. 1. Although I had now decided to proceed with the white parts of the codes for all three QR portraits, I was pleased by the idea of cohesiveness between all three portraits, as well as with the knowledge that the all-white part of the code would showcase positive results.

I took the quick response code linked to the second portrait and spot-selected the small black boxes that made up the second code. After deleting the selected parts of the code, I was able to recreate the “see-through” effect for the second QR-portrait, followed by the scaling of both elements. I then tested the code and was pleased to see the code working just as well as the first. However, when accessing the link paired with the code, I was sent to the wrong image. To solve this issue, I simply repositioned the portraits on the portfolio website to their respective links, so that when the site that was already linked to the code was scanned, it would take the viewer to its respective image. I found that approaching this issue in this way was better than generating and editing a completely new quick response code. This approach not only saved me time but aided me with attaining new ways of solving problems more productively and efficiently.

I proceeded to edit and create the third main QR-portrait as I did with the first and second QR-portraits. Prior to editing, I scanned the code to ensure that the site that was generated with the code corresponded with its respective portrait, so that when the quick response code would be scanned, it would reveal the portrait in its entirety. However, the main issue I encountered was the code not being detectable, and therefore would not scan. Despite many changes and reattempts, from generating to editing a new code, I was still met with the same issue.

My suspicion laid on the details of the portrait itself. Despite the backdrop used to capture the model being a tan color, which did not at all contrast with the white part of the code, the model’s white wardrobe did. The initial thought process for the QR-portrait was to scale the portrait so

that it would fit fully into the final image. However, the white parts of the image made it difficult to have pleasing results, unlike the first and second QR-portraits.

Considering the nature of a quick response code, the way I thought to solve this issue was to crop and scale the portrait in such a way as to focus on the darker parts of the image, parts that would still showcase parts of the model's face in order to retain the "portrait" aspect of the QR-portraits. After cropping the image and rescaling the quick response code, I was able to produce a working code.



Unlike my initial plan of having each quick response code be scaled the same, I thought of adding variety to each of the portraits by scaling the quick response codes differently. For QR-portrait No. 1 I decreased the size of the code so that it would only be seen on top of the model's face. I also decided to retain the size of the portrait the same as it was when captured; a rectangular scale rather than a square. For QR-portrait No. 2, I retained the layout of the quick response code and portrait the same so that both the code and the image would be a small to

medium-sized 1x1 scale square which would be placed directly in the middle. For QR-portrait No. 3, unlike No. 2, the quick response code was bigger, consuming most of the canvas.

Lastly, I wanted to showcase each portrait in a photo exhibit-like setting. In order to do so, I printed each of the prints onto 17x22 glossy paper. Prior to framing them, I tested the quick response codes on now-printed portraits to ensure that each of the codes could be scanned. Framing and hanging the prints would now be an example of Interactive Art and an Internet Art, as each of the quick response codes would link the viewer to not only the main portraits but also 2 more portraits of the same theme and then followed by respective statements of PURPOSE, ELEMENT, and CONNECTION. Each of the framed portraits were presented on a white wall highlighted by a spotlight.

I was pleased to see viewers of the show interacting with each of the portraits. I could tell that some individuals were unsure as to whether or not they could scan the portraits, but to my delight, the majority of individuals did, and as a result, they were able to dig deeper into each of the portraits and therefore the project. The overall experience was one filled with challenges but essentially ended with relief and a better understanding of New Media and new media art.



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