Myron Krueger
Gary, Indiana, 1942 -
**Videoplaced** 1974 - present (ongoing)

Medium: Video and computer installation with video camera, video projector, backlighting, assembly, amplifier speakers and digital synthesizer.

Computer hardware: 32-bit microprocessor (National 32016), 1 megabyte memory, eight specialized processors, specialized interfaces and bus structure, digital synthesizer.

Computer software: Conceptual Dependency Notation LISP, "C", microcode.

The sequence of **Videoplaced** interactions:

1. CRITTER
2. BODY SURFACING (black and white)
3. DIGITAL DRAWING
4. INDIVIDUAL MEDLEY (Original)
5. FRACTAL (XOR)
6. HUMAN CRITTER
7. BODY SURFACING (bold colors)
8. FINGER PAINTING
9. INDIVIDUAL MEDLEY (Jigsaw)
10. GAME OF LIFE
11. CRITTER
12. BODY SURFACING (pastel)
13. DIGITAL DRAWING
14. INDIVIDUAL MEDLEY (Replay)
15. FRACTAL (AND)
16. SPLINE MAN
17. BODY SURFACING (bold colors)
18. CAT'S CRADLE
19. INDIVIDUAL MEDLEY (Me First)
20. INDIVIDUAL MEDLEY (Rainbow)
The term "computer art" implies a novel art form based on the computer. However, most works of computer art fail to exploit the computer's most unique feature: its ability to respond in real-time.

VIDEOPLACE is an interactive computer art form. The VIDEOPLACE system perceives your image in motion, analyzes it, understands what it sees and responds instantaneously with computer graphics, video effects and synthesized sound. Your individual movements determine what you will experience.

The system knows when you leave the screen and re-enter, or when another participant takes your place. Each new entrance is greeted by a new interaction. It is important to note that Krueger maintains that VIDEOPLACE is not a piece but a new medium in which an infinite variety of interactions can be composed. The following interactions are included in this exhibit:

CRITTER
In CRITTER, a graphic creature perceives your movements and engages your video image in a whimsical interplay. CRITTER is a conceptual piece that affords a metaphor for one of the central dramas of our time: the encounter between humans and machines. CRITTER occurs twice in the twenty-sequence cycle.

HUMAN CRITTER
In a variation on the CRITTER theme, your video image is scaled down to CRITTER's size. This miniaturized version of you can explore a graphic world, or it can be substituted for the graphic creature in interactions with your life-size image.

INDIVIDUAL MEDLEY
There are five different INDIVIDUAL MEDLEY interactions: the original INDIVIDUAL MEDLEY, Jigsaw, Replay, Me First and Rainbow. INDIVIDUAL MEDLEY is a family of interactions that use a video image of your colorized silhouette as both a component and controlling element of the display. "Replay" plays back a sequence of your recent movements. Triggered by your movement, it will repeat your action until you pause and move again.
DIGITAL DRAWING
In DIGITAL DRAWING, you use the image of one extended finger to draw on the video projection screen. To erase part of the image, raise two fingers. If you extend five fingers, the graphic image disappears. DIGITAL DRAWING appears twice.

FRACTAL
There are two FRACTAL interactions. Each is fundamentally related to the electronic medium, so much so that they were first discovered serendipitously as the result of a loose wire. Complex, animated geometric designs are controlled by the movement and position of your arms. Varying the position of each arm and the rate and degree of motion produces a kaleidoscope of color, form and sound. (The two versions of FRACTAL are based on familiar principles of logic. One of these is an AND. The other is XOR, an Exclusive Or.)

BODY SURFACING
In this interaction, your movements create continuously changing, three-dimensional abstract shapes that pulse with light. Slow movements create very different images than fast actions. There are three BODY SURFACING interactions: simple black and white, bold colors (plays twice), and pastel colors.

CAT'S CRADLE
Movements of your hands and body control the configuration of curved lines in this interaction. While these curves are B-Splines, widely used in mechanical design, you experience them as graphic "stuff", magically attracted to your fingertips. The more hands the better!

SPLINE MAN
Your live video image is transformed into a simplified outline of your silhouette. This forms a psychological bridge between thinking of your image as you, and thinking of it as a graphic creature to be controlled by your movements.

FINGER PAINTING
As you move your fingers slowly through the air, a stream of flowing color follows each fingertip on the video screen.

GAME OF LIFE
The GAME OF LIFE is a mathematical game originally played with pencil and graph paper. In this variation, special hardware executes the algorithm at 60 generations per second using the boundary of your silhouette as a permanent seed. Synthesized sound is created by the movements of your fingertips.