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Domesticated media

rediscovering technologies through DIY practices of mediaarcheology

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Theses

1. Media archaeology examines the history and operation of obsolete, antiquated, failed or unrealised media technologies. Instead of accepting a continuous and linear sense of technological progress, it focuses on forming new intermedial connections. In my dissertation I aim to find ways to utilise media archaeology in multimedia art, supposing that the misuse, hacking, modification, or “invention” of devices by artists lead to novel aesthetics.

2. Technological progress in the field of media technologies manifests in increased complexity and an inaccessibility of internal processes, leaving a mark on visual culture. Technological complexity does not beget substance. It falls on media artists aided by methods of media archaeology to pry open the *black boxes* created by these operationally obscure and therefore less controllable technologies. Artefacts created through the media archaeological misuse of technology have the facility to untangle the redundancy programmed within.

3. Recognizing the material aspect of media is crucial when it comes to both the study of media and the utilization of media technologies, not excluding digital devices. Physical attributes of media define their limits. Familiarity with them facilitates access to their internal operation. Direct manipulation of their components grants levels of interaction deeper than those of the general user’s.

4. Low-, mid-, and high-tech hybrids created through the methods of media archaeology display “poor” aesthetics intentionally, going against cutting edge technology by design.

5. Media archaeological methodology might be instrumental in technology-oriented artistic education when it comes to theoretical and preliminary research, as well as with practical design processes, in case a suitable space and toolset are given for experimentation. Developing a technology-critical attitude is crucial for students capable of forming the aesthetics of the future.

6. As we approach the technological singularity, media archaeological practices become less and less viable. Contrary to the optical, chemical, and (electro)mechanical solutions of the 19th and 20th

century, the ever increasing complexity of both software and hardware restricts artistic interventions. Simultaneously, the revival of aging technology becomes progressively harder.

7. The narrow definition of new media art as something exclusively computer mediated is becoming difficult to support. It is my belief that *new* should not refer to the novelty of technology but to the novelty of use and the reconfiguration of techno-cultural relations – just as it is with art relying on archaic media.