

PRODUCING INTERACTIVE ART IN NETWORKED ENVIRONMENTS: THE CASE OF WATCH-OUT! THE EYES OF THE CITY

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The production of interactive artworks is an original activity leading to the presentation of original works. One may argue that the interactive artwork is always a prototype, even if it is presented in different versions, given the obligation of the public to participate in the work. We should not mislead that the originality of the different versions of an interactive work is resulting from the design of the artist, guarantee of the originality of each version. The role of the producer is to preserve the concept and the originality of the artwork in different technological conditions.

This paper attempts to re-create the experience of *Watch-Out! The Eyes of the City*, an interactive work designed by Maurice Benayoun, and produced for the Athens 2004 Organising Committee. The fact that this outdoors installation was adapted from a previous *Watch-Out* version, presented in Seoul (Korea), and that the artist provided guidelines for a future indoors version, will enable us to discuss the issue of original adaptation of a previous work. Thanks to the proposed re-design guidelines, the producer should be able to preserve the originality of the next version and avoid imitation of the work by others. The part of the artistic conception and the part of innovative technological implementation will be acknowledged in their real value regarding their impact in the originality of the artwork, via the analysis of the *Watch-Out* experience.

References:

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