

Contents

Abstract	7
Kurzfassung	9
Acknowledgements	11
Introduction	13
Chapter 1	29
1.1 Light and photosensitive matter	32
1.1.1 Molecules act	34
1.1.2 Toward more complex technical ensembles: immediate and colourful	38
1.1.3 The knife gets sharper: fragmenting, black-boxing, converging and operating	43
1.2 Photosensitive materials and related operations	48
1.2.1 Measuring	50
1.2.2 Automating	55
1.2.3 Controlling	62
1.2.4 Self-regulating and self-organising	66
1.3 (Im)materiality of an informational aesthetic	69
1.3.1 Vestiges of the material-immaterial dichotomy	71
1.3.2 (In)visible and (in)tangible: Blurring borders	79
Chapter 2	91
2.1 Light-sensing as vision	92
2.1.1 Elementary structures, concepts and operations	96
2.1.2 Parameters of vision	120
2.1.3 Hybrid visions	134
2.2 Photosensitivity beyond human subjectivity	141
2.2.1 Skotopoeisis: Plants as agents	141
2.2.2 Phototropy: light-sensitive artificial life	143

2.2.3	Pulsu(m) Plantae: hacking photosensitivity	146
2.3	Hybrid matters	149
2.3.1	A brief conceptual-historical contextualization	150
2.3.2	Hybrid artworks: What is at stake?	154
Chapter 3		159
3.1	On the search for correspondences	161
3.1.1	Bell and Tainter's Photophone: In-between continuous and intermittent signals	161
3.1.2	Hausmann's optophone	166
3.1.3	Derivations: the photo-acoustic principle as creative matter	169
3.2	Absence as creative matter	187
3.2.1	Selected cases in history of media and media art	187
3.2.2	Self-portrait of an absence	197
3.3	Translation of materialities	205
3.3.1	Merging conceptual and material approaches to media creativity	206
3.3.2	(Un)translatability	213
3.3.3	Metalanguage	216
3.3.4	Transcreation	220
3.3.5	Self-translation	224
3.4	Epistemological materialities	228
Final considerations		235
List of figures		241
References		245