*One and Three Chairs*, 1965, is a work by Joseph Kosuth. An example of conceptual art, the piece consists of a chair, a photograph of this chair, and an enlarged dictionary definition of the word "chair". The photograph depicts the chair as it is actually installed in the room, and thus the work changes each time it is installed in a new venue. Two elements of the work remain constant: a copy of a dictionary definition of the word "chair" and a diagram with instructions for installation. Both bear Kosuth's signature. Under the instructions, the installer is to choose a chair, place it before a wall, and take a photograph of the chair. This photo is to be enlarged to the size of the actual chair and placed on the wall to the left of the chair. Finally, a blow-up of the copy of the dictionary definition is to be hung to the right of the chair, its upper edge aligned with that of the photograph (wikipedia)

From MOMA:

A chair sits alongside a photograph of a chair and a dictionary definition of the word chair. Perhaps all three are chairs, or codes for one: a visual code, a verbal code, and a code in the language of objects, that is, a chair of wood. But isn't this last chair simply . . . a chair? Or, as Marcel Duchamp asked in his *Bicycle Wheel* of 1913, does the inclusion of an object in an artwork somehow change it? If both photograph and words *describe* a chair, how is their functioning different from that of the real chair, and what is Kosuth's artwork doing by adding these functions together? Prodded to ask such questions, the viewer embarks on the basic processes demanded by Conceptual art.
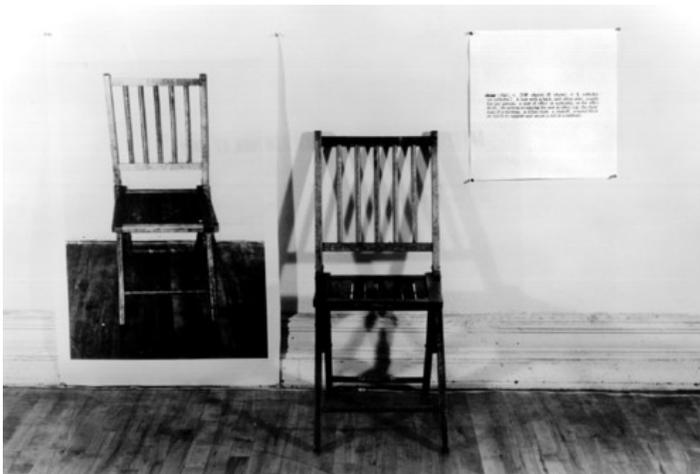
"The art I call conceptual is such because it is based on an inquiry into the nature of art," Kosuth has written. "Thus, it is . . . a working out, a thinking out, of all the implications of all aspects of the concept 'art,' . . . Fundamental to this idea of art is the understanding of the linguistic nature of all art propositions, be they past or present, and regardless of the elements used in their construction." Chasing a chair through three different registers, Kosuth asks us to try to decipher the subliminal sentences in which we phrase our experience of art.

Remote
by Neill Donaldson, Usman Haque, Ai Hasegawa, Georg Tremmel
http://turbulence.org/Works/remote/

'Remote' connects together two spaces, one in Boston the other in Second Life, and treats them as a single contiguous environment, bound together by the internet so that things that occur in one space affect things that happen in the other and vice versa - remotely controlling each other.

Communication between the two halves of this extended environment is a complex choreography coupling the environmental phenomena of humidity, temperature, light, speech, mist, wind, sound and proximity across the two. The object in Boston appears to be a seat; but, experientially, the Second Life space appears to be inside the seat. A similar alteration of scale occurs in the other direction. Visitors to the Boston space and the Second Life space must negotiate to achieve goals: e.g. by sitting down, breathing, touching, knocking, colliding.

Imagine that hidden underneath the chair in Boston is a chair in Second Life (SL). But under the big chair in SL is a smaller chair (which looks a lot like the Boston chair). So under the SL small chair is the Boston chair, etc.

Boston's effect on Second Life:

   * as humidity around the chair in Boston rises, the amount of mist around the SL chair increases
   * as the light level falling on the Boston chair decreases (for example when you sit on it), the fog in SL gets darker
   * as the temperature rises in Boston, the lamp in SL changes from blue to red
   * as the light level on each side of the Boston chair changes (e.g. if you sit on it and wiggle from side to side), the SL chair starts to wiggle from side to side too
   * the more times you sit on the Boston chair, the taller the SL chair becomes
   * as time progresses in Boston, the SL big chair slowly rotates

Second Life's effect on Boston:

* as the number of avatars near the chair in SL increase, the Boston lamp will get brighter and brighter
* when someone sits on the SL small chair, the mist machine in Boston switches on
* if someone starts chatting near the SL chair, the lower blue fan in Boston starts blowing and pushes out the mist (if it's switched on... which means only if someone is sitting on the SL small chair!)
* every time an avatar collides with underside of the SL big chair, the Boston chair starts knocking underneath
* every time an avatar touches the SL big chair, it changes the colour of the Boston lamp
* as the wind in Second Life increases speed, the upper blue fan in Boston blows more strongly....