

information arts



intersections
of art, science, and technology

stephen wilson

Information Arts Intersections Of Art Science And Technology

Stephen Wilson



Information Arts Intersections Of Art Science And Technology:

Information Arts Stephen Wilson, 2002 An introduction to the work and ideas of artists who use and even influence science and technology

Information Arts Stephen Wilson, 2003-02-28 An introduction to the work and ideas of artists who use and even influence science and technology A new breed of contemporary artist engages science and technology not just to adopt the vocabulary and gizmos but to explore and comment on the content agendas and possibilities Indeed proposes Stephen Wilson the role of the artist is not only to interpret and to spread scientific knowledge but to be an active partner in determining the direction of research Years ago C P Snow wrote about the two cultures of science and the humanities these developments may finally help to change the outlook of those who view science and technology as separate from the general culture In this rich compendium Wilson offers the first comprehensive survey of international artists who incorporate concepts and research from mathematics the physical sciences biology kinetics telecommunications and experimental digital systems such as artificial intelligence and ubiquitous computing In addition to visual documentation and statements by the artists Wilson examines relevant art theoretical writings and explores emerging scientific and technological research likely to be culturally significant in the future He also provides lists of resources including organizations publications conferences museums research centers and Web sites

Art + Science Now Stephen Wilson, 2010 Art Science Now is a groundbreaking overview of the art being made at the cutting edge of scientific research The first illustrated book in its field it shows how some of the world's most dynamic art is being produced not in museums galleries and studios but in the laboratory where artists probe cultural philosophical and social questions connected with scientific and technological advances Featuring the work of around 250 artists from the UK Germany France the Netherlands the USA Japan and elsewhere it presents a broad range of projects from body art to bioengineering of plants and insects from music dance and computer controlled video performances to large scale visual and sound installations This comprehensive guide to contemporary art inspired or driven by scientific innovation points to intriguing new directions for the visual arts and traces a key strand in 21st century aesthetics

Handbook of Research on Computational Arts and Creative Informatics Braman, James, Vincenti, Giovanni, Trajkovski, Goran, 2009-05-31 This book looks at the combination of art creativity and expression through the use and combination of computer science and how technology can be used creatively for self expression using different approaches Provided by publisher

HCI International 2013 - Posters' Extended Abstracts Constantine Stephanidis, 2013-06-13 This is the first of a two volume set CCIS 373 and CCIS 374 that constitutes the extended abstracts of the posters presented during the 15th International Conference on Human Computer Interaction HCII 2013 held in Las Vegas USA in July 2013 jointly with 12 other thematically similar conferences The total of 1666 papers and 303 posters presented at the HCII 2013 conferences was carefully reviewed and selected from 5210 submissions These papers address the latest research and development efforts and highlight the human aspects of design and use of computing

systems The papers accepted for presentation thoroughly cover the entire field of human computer interaction addressing major advances in knowledge and effective use of computers in a variety of application areas The extended abstracts were carefully reviewed and selected for inclusion in this two volume set The papers included in this volume are organized in the following topical sections HCI design approaches methods and techniques usability methods techniques and studies universal access and eInclusion multimodal and ambient interaction cognitive and psychological aspects of interaction perception and interaction ergonomic and human modelling issues capturing gaze biosignals and brainwaves development environments product design marketing and advertisement

Bioart and the Vitality of Media Robert E. Mitchell, 2015-09-14 Bioart art that uses either living materials such as bacteria or transgenic organisms or more traditional materials to comment on or even transform biotechnological practice now receives enormous media attention Yet despite this attention bioart is frequently misunderstood Bioart and the Vitality of Media is the first comprehensive theoretical account of the art form situating it in the contexts of art history laboratory practice and media theory Mitchell begins by sketching a brief history of bioart in the twentieth and twenty first centuries describing the artistic scientific and social preconditions that made it conceptually and technologically possible He illustrates how bioartists employ technologies and practices from the medical and life sciences in an effort to transform relationships among science medicine corporate interests and the public By illustrating the ways in which bioart links a biological understanding of media that is media understood as the elements of an environment that facilitate the growth and development of living entities with communicational media Bioart and the Vitality of Media demonstrates how art and biotechnology together change our conceptions and practices of mediation Reading bioart through a range of resources from Immanuel Kant's discussion of disgust to Gilles Deleuze's theory of affect to Gilbert Simondon's concept of individuation provides readers with a new theoretical approach for understanding bioart and its relationships to both new media and scientific institutions

Video Yvonne Spielmann, 2010-08-13 An argument that video is not merely an intermediate stage between analog and digital but a medium in its own right traces the theoretical genealogy of video and examines the different concepts of video seen in works by Vito Acconci Ulrike Rosenbach Steina and Woody Vasulka and others Video is an electronic medium dependent on the transfer of electronic signals Video signals are in constant movement circulating between camera and monitor This process of simultaneous production and reproduction makes video the most reflexive of media distinct from both photography and film in which the image or a sequence of images is central Because it is processual and not bound to recording and the appearance of a frame video shares properties with the computer In this book Yvonne Spielmann argues that video is not merely an intermediate stage between analog and digital but a medium in its own right Video has metamorphosed from technology to medium with a set of aesthetic languages that are specific to it and current critical debates on new media still need to recognize this Spielmann considers video as transformation imagery acknowledging the centrality in video of the transitions between images and the fact that these

transitions are explicitly reflected in new processes After situating video in a genealogical model that demonstrates both its continuities and discontinuities with other media Spielmann considers three strands of video praxis documentary experimental art and experimental image making which is concerned primarily with signal processing She then discusses selected works by such artists as Vito Acconci Ulrike Rosenbach Joan Jonas Nam June Paik Peter Campus Dara Birnbaum Nan Hoover Lynn Hershman Gary Hill Steina and Woody Vasulka Bill Seaman and others These works serve to demonstrate the spectrum of possibilities in video as medium and point to connections with other forms of media Finally Spielmann discusses the potential of interactivity complexity and hybridization in the future of video as a medium *MediaArtHistories* Oliver Grau, 2010-08-13 Leading scholars take a wider view of new media placing it in the context of art history and acknowledging the necessity of an interdisciplinary approach in new media art studies and practice Digital art has become a major contemporary art form but it has yet to achieve acceptance from mainstream cultural institutions it is rarely collected and seldom included in the study of art history or other academic disciplines In *MediaArtHistories* leading scholars seek to change this They take a wider view of media art placing it against the backdrop of art history Their essays demonstrate that today's media art cannot be understood by technological details alone it cannot be understood without its history and it must be understood in proximity to other disciplines film cultural and media studies computer science philosophy and sciences dealing with images Contributors trace the evolution of digital art from thirteenth century Islamic mechanical devices and eighteenth century phantasmagoria magic lanterns and other multimedia illusions to Marcel Duchamp's inventions and 1960s kinetic and op art They reexamine and redefine key media art theory terms machine media exhibition and consider the blurred dividing lines between art products and consumer products and between art images and science images Finally *MediaArtHistories* offers an approach for an interdisciplinary expanded image science which needs the trained eye of art history Contributors Rudlof Arnheim Andreas Broeckmann Ron Burnett Edmond Couchot Sean Cubitt Dieter Daniels Felice Frankel Oliver Grau Erkki Huhtamo Douglas Kahn Ryszard W Kluszczyński Machiko Kusahara Timothy Lenoir Lev Manovich W J T Mitchell Gunalan Nadarajan Christiane Paul Louise Poissant Edward A Shanken Barbara Maria Stafford and Peter Weibel **Undisciplining Knowledge** Harvey J. Graff, 2015-08 Scholars across the disciplines specialists in higher education administrators and interested readers will find the book's multiple perspectives and practical advice on building and operating and avoiding fallacies and errors in interdisciplinary research and education invaluable Michael Bevis The Ohio State University School of Earth Sciences *The Quarterly Review of Biology* **Digital Performance** Steve Dixon, 2015-01-30 The historical roots key practitioners and artistic theoretical and technological trends in the incorporation of new media into the performing arts The past decade has seen an extraordinarily intense period of experimentation with computer technology within the performing arts Digital media has been increasingly incorporated into live theater and dance and new forms of interactive performance have emerged in participatory installations on CD ROM and on the Web In *Digital*

Performance Steve Dixon traces the evolution of these practices presents detailed accounts of key practitioners and performances and analyzes the theoretical artistic and technological contexts of this form of new media art Dixon finds precursors to today's digital performances in past forms of theatrical technology that range from the deus ex machina of classical Greek drama to Wagner's Gesamtkunstwerk concept of the total artwork and draws parallels between contemporary work and the theories and practices of Constructivism Dada Surrealism Expressionism Futurism and multimedia pioneers of the twentieth century For a theoretical perspective on digital performance Dixon draws on the work of Philip Auslander Walter Benjamin Roland Barthes Jean Baudrillard and others To document and analyze contemporary digital performance practice Dixon considers changes in the representation of the body space and time He considers virtual bodies avatars and digital doubles as well as performances by artists including Stelarc Robert Lepage Merce Cunningham Laurie Anderson Blast Theory and Eduardo Kac He investigates new media's novel approaches to creating theatrical spectacle including virtual reality and robot performance work telematic performances in which remote locations are linked in real time Webcams and online drama communities and considers the extratemporal illusion created by some technological theater works Finally he defines categories of interactivity from navigational to participatory and collaborative Dixon challenges dominant theoretical approaches to digital performance including what he calls postmodernism's denial of the new and offers a series of boldly original arguments in their place

Aesthetic Computing Paul A. Fishwick, 2006 The application of the theory and practice of art to computer science how aesthetics and art can play a role in computing disciplines

The Global Genome Eugene Thacker, 2006-09-08 How global biotechnology is redefining life itself In the age of global biotechnology DNA can exist as biological material in a test tube as a sequence in a computer database and as economically valuable information in a patent In *The Global Genome* Eugene Thacker asks us to consider the relationship of these three entities and argues that by their existence and their interrelationships they are fundamentally redefining the notion of biological life itself Biological science and the biotech industry are increasingly organized at a global level in large part because of the use of the Internet in exchanging biological data International genome sequencing efforts genomic databases the development of World Intellectual Property policies and the borderless business of biotech are all evidence of the global intersections of biology and informatics of genetic codes and computer codes Thacker points out the internal tension in the very concept of biotechnology the products are more tech than bio but the technology itself is fully biological composed of the biomaterial labor of genes proteins cells and tissues Is biotechnology a technology at all he asks or is it a notion of life itself that is inseparable from its use in the biotech industry The three sections of the book cover the three primary activities of biotechnology today the encoding of biological materials into digital form as in bioinformatics and genomics its recoding in various ways including the biocolonialism of mapping genetically isolated ethnic populations and the newly pervasive concern over biological security and its decoding back into biological materiality as in tissue engineering and regenerative medicine Thacker moves easily

from science to philosophy to political economics enlivening his account with ideas from such thinkers as Georges Bataille Georges Canguilhem Michel Foucault Antonio Negri and Paul Virilio The global genome says Thacker makes it impossible to consider biotechnology without the context of globalism

At a Distance Annmarie Chandler, 2005 The theory and practice of networked art and activism including mail art sound art telematic art fax art Fluxus and assemblings Networked collaborations of artists did not begin on the Internet In this multidisciplinary look at the practice of art that takes place across a distance geographical temporal or emotional theorists and practitioners examine the ways that art activism and media fundamentally reconfigured each other in experimental networked projects of the 1970s and 1980s By providing a context for this work showing that it was shaped by varying mixes of social relations cultural strategies and political and aesthetic concerns At a Distance effectively refutes the widely accepted idea that networked art is technologically determined Doing so it provides the historical grounding needed for a more complete understanding of today's practices of Internet art and activism and suggests the possibilities inherent in networked practice At a Distance traces the history and theory of such experimental art projects as Mail Art sound and radio art telematic art assemblings and Fluxus Although the projects differed a conceptual questioning of the art object combined with a political undermining of dominant art institutional practices animated most distance art After a section that sets this work in historical and critical perspective the book presents artists and others involved in this art re-viewing their work including experiments in mini FM telerobotics networked psychoanalysis and interactive book construction Finally the book recasts the history of networks from the perspectives of politics aesthetics economics and cross cultural analysis

CODE Rishab Ghosh, 2006-09-08 How open source creative collaboration provides an alternative to commercially driven policies determining intellectual property rights Open source software is considered by many to be a novelty and the open source movement a revolution Yet the collaborative creation of knowledge has gone on for as long as humans have been able to communicate CODE looks at the collaborative model of creativity with examples ranging from collective ownership in indigenous societies to free software academic science and the human genome project and finds it an alternative to proprietary frameworks for creativity based on strong intellectual property rights Intellectual property rights argues Rishab Ghosh in his introduction were ostensibly developed to increase creativity but today policy decisions that treat knowledge and art as if they were physical forms of property actually threaten to decrease creativity limit public access to creativity and discourage collaborative creativity Newton should have had to pay a license fee before being allowed even to see how tall the shoulders of giants were let alone to stand upon them he writes The contributors to CODE from such diverse fields as economics anthropology law and software development examine collaborative creativity from a variety of perspectives looking at new and old forms of creative collaboration and the mechanisms emerging to study them Discussing the philosophically resonant issues of ownership property and the commons they ask if the increasing application of the language of property rights to knowledge and creativity constitutes a second

enclosure movement or if the worldwide acclaim for free software signifies a renaissance of the commons Two concluding chapters offer concrete possibilities for both alternatives with one proposing the establishment of positive intellectual rights to information and another issuing a warning against the threats to networked knowledge posed by globalization

Contributors Philippe Aigrain Yochai Benkler Boatema Boateng David Bollier James Boyle John Henry Clippinger Paul Allen David Rishab Aiyer Ghosh Cori Hayden Tim Hubbard Christopher Kelty James Leach James Love Fred Meyers Anthony Seeger Richard Stallman Marilyn Strathern

The Visual Mind II Michele Emmer, 2005 This collection of essays by artists and mathematicians continues the discussion of the connections between art and mathematics begun in the widely read first volume of *The Visual Mind* in 1993

BOOK JACKET

Writing Marketing Stephen Brown, 2005-09-15 Marketing is a very diverse discipline dealing with everything from the costs of globalization to the benefits of money back guarantees However there is one thing that all marketing academics share They are writers They publish or perish Their careers are advanced and their reputations are enhanced by the written word Despite its importance writing is rarely discussed much less written about by marketing scholars It is one of the least understood yet most significant academic competencies It is a competency in need of careful study *Writing Marketing* is the first such study It offers a detailed reading of five renowned marketing writers ranging from Ted Levitt to Morris Holbrook and draws lessons that can be adopted with profit by everyone else Although it is not a how to book there are no lengthy lists of dos and don'ts *Writing Marketing* reveals that the rules of good writing are good for nothing Written by Stephen Brown whose own writing skills are much commented upon *Writing Marketing* is insightful illuminating and iconoclastic It is a must read for every marketing academic irrespective of their methodological inclinations or philosophical preferences

Interdisciplinarity Andrew Barry, Georgina Born, 2013-06-26 The idea that research should become more interdisciplinary has become commonplace According to influential commentators the unprecedented complexity of problems such as climate change or the social implications of biomedicine demand interdisciplinary efforts integrating both the social and natural sciences In this context the question of whether a given knowledge practice is too disciplinary or interdisciplinary or not disciplinary enough has become an issue for governments research policy makers and funding agencies *Interdisciplinarity* in short has emerged as a key political preoccupation yet the term tends to obscure as much as illuminate the diverse practices gathered under its rubric This volume offers a new approach to theorising interdisciplinarity showing how the boundaries between the social and natural sciences are being reconfigured It examines the current preoccupation with interdisciplinarity notably the ascendance of a particular discourse in which it is associated with a transformation in the relations between science technology and society Contributors address attempts to promote collaboration between on the one hand the natural sciences and engineering and on the other the social sciences arts and humanities From ethnography in the IT industry to science and technology studies environmental science to medical humanities cybernetics to art science the collection interrogates how interdisciplinarity has come to be seen as a

solution not only to enhancing relations between science and society but the pursuit of accountability and the need to foster innovation Interdisciplinarity is essential reading for scholars students and policy makers across the social sciences arts and humanities including anthropology geography sociology science and technology studies and cultural studies as well as all those engaged in interdisciplinary research It will have particular relevance for those concerned with the knowledge economy science policy environmental politics applied anthropology ELSI research medical humanities and art science

Intermedialities Henk Oosterling, Ewa Plonowska Ziarek, 2012-07-10 Bringing together an international and interdisciplinary group of scholars Intermedialities Philosophy Arts Politics is a comprehensive collection devoted to the new field of research called intermedialities The concept of intermedialities stresses the necessity of situating philosophical and political debates on social relations in the divergent contexts of media theories avant garde artistic practices continental philosophy feminism and political theory The intermedial approach to social relations does not focus on the shared identity but instead on the epistemological ethical and political status of inter being in between At stake here are the political analyses of new modes of being in common that transcend national boundaries the critique of the new forms of domination that accompany them and the search for new emancipatory possibilities Opening a new approach to social relations intermedialities investigates not only engagements between already constituted positions but even more the interval antagonism and differences that form and decenter these positions Consequently in opposition to the resurgence of cultural and ethnic particularisms and to the leveling of difference produced by globalization the political and ethical analysis of the in between enables a conception of community based on difference exposure and interaction with others rather than on an identification with a shared identity Investigations of in betweenness both as medium specific and between heterogeneous sites of inquiry range here from philosophical conceptuality to artistic practices from the political circulation of money and power to the operation of new technologies They inevitably invoke the crucial role of embodiment in creative thought and collective acting As a mediating instance between the psyche and society matter and spirit nature and culture and biology and technology the body is another interval forming and informed by socio linguistic relations As these com [A Philosophy of Computer Art](#) Dominic Lopes, 2009-09-10 In [A Philosophy of Computer Art](#) Dominic Lopes argues that computer art challenges some of the basic tenets of traditional ways of thinking about and making art and that to understand computer art we need to place particular emphasis on terms such as interactivity and user *From Fingers to Digits* Margaret A. Boden, Ernest A. Edmonds, 2019-07-16 Essays on computer art and its relation to more traditional art by a pioneering practitioner and a philosopher of artificial intelligence In *From Fingers to Digits* a practicing artist and a philosopher examine computer art and how it has been both accepted and rejected by the mainstream art world In a series of essays Margaret Boden a philosopher and expert in artificial intelligence and Ernest Edmonds a pioneering and internationally recognized computer artist grapple with key questions about the aesthetics of computer art Other modern technologies

photography and film have been accepted by critics as ways of doing art Does the use of computers compromise computer art's aesthetic credentials in ways that the use of cameras does not Is writing a computer program equivalent to painting with a brush Essays by Boden identify types of computer art describe the study of creativity in AI and explore links between computer art and traditional views in philosophical aesthetics Essays by Edmonds offer a practitioner's perspective considering among other things how the experience of creating computer art compares to that of traditional art making Finally the book presents interviews in which contemporary computer artists offer a wide range of comments on the issues raised in Boden's and Edmonds's essays

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