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ROY ASCOTT

TELEMATIC EMBRACE

VISIONARY THEORIES OF ART,
TECHNOLOGY, AND CONSCIOUSNESS

EDITED AND WITH AN ESSAY BY
EDWARD A. SHANKEN

Telematic Embrace Visionary Theories Of Art Technology And Consciousness By Roy Ascott

Kate Sloan



Telematic Embrace Visionary Theories Of Art Technology And Consciousness By Roy Ascott:

Telematic Embrace Roy Ascott, 2003 Annotation *Telematic Embrace* combines a provocative collection of writings from 1964 to the present by the preeminent artist and art theoretician Roy Ascott with a critical essay by Edward Shanken that situates Ascott's work within a history of ideas in art technology and philosophy *Telematic Embrace* Edward A.

Shanken, 2003 Long before e mail and the Internet permeated society Roy Ascott a pioneering British artist and theorist coined the term telematic art to describe the use of online computer networks as an artistic medium In *Telematic Embrace* Edward A Shanken gathers for the first time an impressive compilation of more than three decades of Ascott's philosophies on aesthetics interactivity and the sense of self and community in the telematic world of cyberspace **A Philosophy of**

Computer Art Dominic Lopes, 2009-09-10 What is computer art Do the concepts we usually employ to talk about art such as meaning form or expression apply to computer art A *Philosophy of Computer Art* is the first book to explore these questions 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

Drawing on a wealth of examples he also explains how the roles of the computer artist and computer art user distinguishes them from makers and spectators of traditional art forms and argues that computer art allows us to understand better the role of technology as an art medium *Writing and Unwriting (Media) Art History* Joasia Krysa, Jussi Parikka, 2015-09-11 A critical mapping of the multiplicities of Finnish artist and technology pioneer Erkki Kurenniemi composer of electronic music experimental filmmaker inventor collector futurologist Over the past forty years Finnish artist and technology pioneer Erkki Kurenniemi b 1941 has been a composer of electronic music experimental filmmaker computer animator roboticist inventor and futurologist Kurenniemi is a hybrid a scientist humanist artist Relatively unknown outside Nordic countries until his 2012 Documenta 13 exhibition In 2048 Kurenniemi may at last be achieving international recognition This book offers an excavation a critical mapping and an elaboration of Kurenniemi's multiplicities The contributors describe Kurenniemi's enthusiastic and rather obsessive recording of everyday life and how this archiving was part of his process his exploratory artistic practice with productive failure an inherent part of his method his relationship to scientific and technological developments in media culture and his work in electronic and digital music including his development of automated composition systems and his video organ DIMI O A Visual Archive a section of interviews with the artist and a selection of his original writings translated and published for the first time further document Kurenniemi's achievements But the book is not just about one artist in his time it is about emerging media arts interfaces and archival fever in creative practices read through the lens of Kurenniemi *Euphoria and Dystopia* Sarah Cook, Sara Diamond, 2020-05-29 *Euphoria and Dystopia* The Banff New Media Institute Dialogues is a compendium of some of the most important thinking about art and technology to have taken place in the last few decades at the international level Based on the research of the Banff New Media Institute

BNMI from 1995 to 2005 the book celebrates the belief that the creative sector artists and cultural industries in collaboration with scientists social scientists and humanists have a critical role to play in developing technologies that work for human betterment and allow for a more participatory culture The book is organized by key themes that have underscored the dialogues of the BNMI and within each are carefully edited transcriptions drawn from thousands of hours of audio material documenting BNMI events such as the annual Interactive Screen and the numerous summits and workshops Each chapter is introduced by an essay from the book editors that discusses the roles of research and artistic co production at Banff from 1990 to 2005 and a commissioned essay from a leading new media theorist Includes the catalogue for The Art Formerly Known As New Media exhibition Walter Phillips Gallery 2005 Edited by Sarah Cook and Sara Diamond Foreword by Kellogg Booth and Sidney Fels Essays by Sandra Buckley Steve Dietz Jean Gagnon N Katherine Hayles Eric Kluitenberg Jeff Leiper Allucquere Rosanne Stone Afterword by Susan Kennard

Intelligent Technologies for Interactive Entertainment

Paulo Cortez, Luís Magalhães, Pedro Branco, Carlos Filipe Portela, Telmo Adão, 2019-03-30 This book constitutes the refereed proceedings of the 10th International Conference on Intelligent Technologies for Interactive Entertainment INTETAIN 2018 held in Guimarães Portugal in November 2018 The 15 full papers were selected from 23 submissions and present developments in artificial intelligence for human interaction or entertainment artificial intelligence in games augmented reality and virtual reality intelligent human computer interaction and other Intelligent interaction or entertainment applications covering a wide range of areas from smart cities to visual analytics and marketing

Aesthetics of Interaction in Digital Art Katja Kwastek, 2015-08-21 An art historical perspective on interactive media art that provides theoretical and methodological tools for understanding and analyzing digital art Since the 1960s artworks that involve the participation of the spectator have received extensive scholarly attention Yet interactive artworks using digital media still present a challenge for academic art history In this book Katja Kwastek argues that the particular aesthetic experience enabled by these new media works can open up new perspectives for our understanding of art and media alike Kwastek herself an art historian offers a set of theoretical and methodological tools that are suitable for understanding and analyzing not only new media art but also other contemporary art forms Addressing both the theoretician and the practitioner Kwastek provides an introduction to the history and the terminology of interactive art a theory of the aesthetics of interaction and exemplary case studies of interactive media art Kwastek lays the historical and theoretical groundwork and then develops an aesthetics of interaction discussing such aspects as real space and data space temporal structures instrumental and phenomenal perspectives and the relationship between materiality and interpretability Finally she applies her theory to specific works of interactive media art including narratives in virtual and real space interactive installations and performance with case studies of works by Olia Lialina Susanne Berkenheger Stefan Schemat Teri Rueb Lynn Hershman Agnes Heged s Tmema David Rokeby Sonia Cillari and Blast Theory

Concerning Stephen Willats and the Social Function of Art

Sharon Irish,2020-12-10 This book on Stephen Willats pulls together key strands of his practice and threads them through histories of British cybernetics experimental art and urban design For Willats a cluster of concepts about control and feedback within living and machine systems cybernetics offered a new means to make art relevant For decades Willats has built relationships through art with people in tower blocks underground clubs middle class enclaves and warehouses on the Isle of Dogs to investigate their current conditions and future possibilities Sharon Irish s study demonstrates the power of Willats s multi media art to catalyze communication among participants and to upend ideas about audience and art Here Irish argues that it is artists like Willats who are now the instigators of social transformation **Brian Eno: Visual Music**

Christopher Scoates,2013-09-24 This comprehensive monograph celebrates the visual art of renowned musician Brian Eno Spanning more than 40 years Brian Eno Visual Music weaves a dialogue between Eno s museum and gallery installations and his musical endeavors all illustrated with never before published archival materials such as sketchbook pages installation views screenshots and more Steve Dietz Brian Dillon Roy Ascott and William R Wright contextualize Eno s contribution to new media art while Eno himself shares insights into his process Also included is a download code for a previously unreleased piece of music created by Eno making this ebook a requisite for fans and collectors *Digital Culture & Society*

(DCS) Mathias Fuchs,Karin Wenz,2023-08-04 What happened to the 1960s ideas of machine art cybernetic art algorithmic revolution and the hopes for a democratization of the art market How do contemporary art practitioners cope with the political situation and with the attempts of the Silicon Valley giants to appropriate algorithmic generation of art like artefacts This issue aims to discuss how the early concept of computer art is now being reframed as digital post digital or algorithmic art under the prevailing conditions of big data smart AI an almost all encompassing surveillance technology and the political state of neo liberalism **Collecting the Now**

Michael Maizels,2022-08-09 Collecting the Now offers a new in depth look at the economic forces and institutional actors that have shaped the outlines of postwar art history with a particular focus on American art 1960 1990 Working through four case studies Michael Maizels illuminates how a set of dealers and patrons conditioned the iconic developments of this period the profusions of pop art the quixotic impossibility of land art the dissemination of new media and the speculation fueled neo expressionist painting of the 1980s This book addresses a question of pivotal importance to a swath of art history that has already received substantial scholarly investigation We now have a clear nuanced understanding of why certain evolutions took place why pop artists exploded the delimited parameters of aesthetic modernism why land artists further strove against the object form itself and why artists returned to neo traditional painting in the 1980s But remarkably elided by extant scholarship has been the question of how How did conditions coalesce around pop so that its artists entered into museum collections and scholarly analyses at pace unprecedented in the prior history of art How when seeking to transcend the delimited gallery object were land artists able to create monumental and by extension monumentally expensive interventions in the extreme wilds of the Western deserts

And how did the esoteric objects of media art come eventually to scholarly attention in the sustained absence of academic interest or a private market The answers to these questions lie in an exploration of the financial conditions and funding mechanisms through which these works were created advertised distributed and preserved From Pac-Man to Pop Music Karen Collins, 2017-10-03 Digital interactive audio is the future of audio in media most notably video games but also web pages theme parks museums art installations and theatrical events Despite its importance to contemporary multi media this is the first book that provides a framework for understanding the history issues and theories surrounding interactive audio Karen Collins presents the work of academics composers and sound programmers to introduce the topic from a variety of angles in order to provide a supplementary text for music and multimedia courses The contributors cover practical and theoretical approaches including historical perspectives emerging theories socio cultural approaches to fandom reception theory and case study analyses The book offers a fresh perspective on media music one that will complement film studies but which will show the necessity of a unique approach when considering games music *Transmedia Practice: A Collective Approach* Debra Polson, Ann-Marie Cook, JT Velikovsky, Adam L. Brackin, 2019-01-04 This volume was first published by Inter Disciplinary Press in 2014 This collection of perspectives on transmedia introduces a new collective approach that highlights the role of a diverse community of stakeholders in shaping this dynamic media phenomenon with the aim of promoting an ongoing dialogue into the opportunities and challenges associated with sustaining this vital creative industry

Performance and Place L. Hill, H. Paris, 2006-04-18 Written by both practitioners and scholars this significant and timely collection explores the sites of contemporary performance and the notion of place The volume examines how we experience performance s varied sites as part of the fabric of the art work itself whether they are institutional or transient real or online

Worldmaking as Techné Mark-David Hosale, Sana Murrani, Alberto de Campo, 2019-10-03 Worldmaking as Techn Participatory Art Music and Architecture outline a practice that challenges the World and how it could be through a kind of future making and or other world making by creating alternate realities as artworks that are simultaneously ontological propositions In simplified terms the concept of techn is concerned with the art and craft of making In particular a kind of practice that embodies the enactment of a theoretical approach that helps determine the significance of the work how it was made and why By positioning worldmaking as a kind of techn we seek to create a discourse of art making as an enframing of the world that results in the expression of ontological propositions through the creation of art worlds The volume focuses on the involvement of the techn of worldmaking in participatory art practice Such practice can be found in all areas of art however under scrutiny for this particular book are interactive generative and prosthetic art architecture and music practices that depend for their vitality and development on the participation of their observers The book is organized into three sections po i etic machinic and cybernetic which explore the aesthetics systems methods and ontological underpinnings of a worldmaking based practice Each section contains historical texts alongside new texts The texts were carefully chosen to

highlight the integration of theory and practice in their approach While the foundation of this worldmaking is deeply philosophical and rigorous in its approach there is a need to connect this work to the World of our everyday experience As we contemplate issues of why we might want to make a world we are confronted with the responsibilities of making the world as well Contributors Sofian Audry Philip Beesley Laura Beloff Peter Blasser James Coupe Alberto de Campo Heinz von Foerster Felix Guattari Mark David Hosale Kathrine Elizabeth L Johansson Sang Lee Sana Murrani Dan Overholt Andrew Pickering Esben Bala Skouboe Chris Salter Nicolas Sch ffer Edward Shanken Graham Wakefield

Early Modern Liveness Danielle Rosvally,Donovan Sherman,2023-01-26 What does it mean for early modern theatre to be live How have audiences over time experienced a sense of liveness This collection extends discussions of liveness to works from the 16th and 17th centuries both in their initial incarnations and contemporary adaptations Drawing on theatre and performance studies as well as media theory this volume uses the concept of liveness to consider how early modern theatre including non Western and non traditional performance employs embodiment materiality temporality and perception to impress on its audience a sensation of presence The volume s contributors adopt varying approaches and cover a range of topics from material and textual studies to early modern rehearsal methods to digital and VR theatre to the legacy of Shakespearean performance in global theatrical repertoires This collection uses both early modern and contemporary performance practices to challenge our understanding of live performance Productions and adaptations discussed include the Royal Shakespeare Company s Dream 2021 CREW s Hands on Hamlet 2017 Kit Monkman s Macbeth 2018 Arslank y Theatre Company s Krali e Lear 2019 and a season of productions by the Original Practice Shakespeare Festival Early Modern Liveness looks beyond theatrical events as primary sites of interpretive authority and examines the intimate and ephemeral experience of encountering early modern theatre in its diverse manifestations

English Studies in the 21st Century Zekiye Antakyalıoğlu,Kyriaki Asiatidou,Elaipek Gündüz,Enes Kavak,Gamze Almacıoğlu,2020-03-06 English Studies in the 21st Century presents the results of recent academic research concerning a wide spectrum of subjects including politics psychology religion philosophy history culture aesthetics and education related to literary cultural and language studies Specifically this collection includes scholarly reflections interpretations criticisms and experiments that both strengthen and challenge dominant perspectives on the English literary tradition and contribute to a multifaceted discussion of contemporary drama and theater contemporary theory and fiction Neo Victorianism the Anthropocene posthumanism and interdisciplinary studies in English including linguistics and ELT The book will be an ideal reference for both academics and students

Fred Forest's Utopia Michael F. Leruth,2017-09-08 France s most famous unknown artist the innovative media provocateur Fred Forest precursor of Eduardo Kac Jodi the Yes Men RT Mark and the Guerilla Girls The innovative French media artist and prankster provocateur Fred Forest first gained notoriety in 1972 when he inserted a small blank space in Le Monde called it 150 cm2 of Newspaper 150 cm2 de papier journal and invited readers to fill in the space with their own work and mail their efforts to him In 1977 he

satirized speculation in both the art and real estate markets by offering the first parcel of officially registered artistic square meters of undeveloped rural land for sale at an art auction Although praised by leading media theorists Vil m Flusser lauded Forest as the artist who pokes holes in media Forest s work has been largely ignored by the canon making authorities Forest calls himself France s most famous unknown artist In this book Michael Leruth offers the first book length consideration of this iconoclastic artist examining Forest s work from the 1960s to the present Leruth shows that Forest chooses alternative platforms newspapers mock commercial ventures video based interactive social interventions media hacks and hybrids and more recently the Internet that are outside the exclusive precincts of the art world A fierce critic of the French contemporary art establishment Forest famously sued the Centre Pompidou in 1994 over its opaque acquisition practices After making foundational contributions to Sociological Art in the 1970s and the Aesthetics of Communication in the 1980s the pioneering Forest saw the Internet as another way for artists to bypass the art establishment in the 1990s Arguing that there is a strong utopian quality in Forest s work Leruth sees this utopianism not as naive or conventional but as a reverse utopianism rather than envisioning an impossible ideal Forest reenvisions and probes the quasi utopia of our media augmented everyday reality The interface is the symbolic threshold to be crossed with an open mind *Art, Cybernetics and Pedagogy in Post-War Britain* Kate Sloan,2019-02-14 This is the first full length study about the British artist Roy Ascott one of the first cybernetic artists with a career spanning seven decades to date The book focuses on his early career exploring the evolution of his early interests in communication in the context of the rich overlaps between art science and engineering in Britain during the 1950s and 1960s The first part of the book looks at Ascott s training and early work The second part looks solely at Groundcourse Ascott s extraordinary pedagogical model for visual arts and cybernetics which used an integrative and systems based model drawing in behaviourism analogue machines performance and games Using hitherto unpublished photographs and documents this book will establish a more prominent place for cybernetics in post war British art

Critical Cartography of Art and Visuality in the Global Age Anna Maria Guasch Ferrer,Nasheli Jimenez Val,2014-10-17 Critical Cartography of Art and Visuality in the Global Age poses fundamental questions and pinpoints topical discussions central to the field of contemporary art studies in the global age Resulting from a series of conversations that took place at the international conference Critical Cartography of Art and Visuality in the Global Age Barcelona 2013 the volume brings together current debates in cultural and identity based art histories as a means of expanding the territory of contempor

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