

NEW MEDIA AND ART

EXPLORING THE DIGITAL FRONTIER

New Philosophy For New Media

Stacey O'Neal Irwin

New Philosophy For New Media:

New Philosophy for New Media Mark B. N. Hansen, Mark Boris Nicola Hansen, 2004 A philosophy of new media that defines the digital image as the process by which the body filters information to create images **Automotive Prosthetic** Charissa N. Terranova, 2014-01-15 In the twenty first century we are continually confronted with the existential side of technology the relationships between identity and the mechanizations that have become extensions of the self Focusing on one of humanity's most ubiquitous machines Automotive Prosthetic Technological Mediation and the Car in Conceptual Art combines critical theory and new media theory to form the first philosophical analysis of the car within works of conceptual art These works are broadly defined to encompass a wide range of creative expressions particularly in car based conceptual art by both older established artists and younger emerging artists including Ed Ruscha Martha Rosler Richard Prince Sylvie Fleury Yael Bartana Jeremy Deller and Jonathan Schipper At its core the book offers an alternative formation of conceptual art understood according to technology the body moving through space and what art historian curator and artist Jack Burnham calls relations This thought provoking study illuminates the ways in which the automobile becomes a naturalized extension of the human body incarnating new forms of car art and spurring a technological reframing of conceptual art Steeped in a sophisticated take on the image and semiotics of the car the chapters probe the politics of materialism as well as high low debates about taste culture and art The result is a highly innovative approach to contemporary intersections of art and technology

Affective Intensities and Evolving Horror Forms Adam Daniel, 2020-02-03 Horror cinema is a genre that is undergoing constant evolution from the sub genre of found footage to post cinematic new media forms such as Youtube horror horror video games and cinematic virtual reality horror By investigating how these new forms alter the dynamics of spectatorship this book charts how cinema's affective capacities have shifted in relation to these modifications in the forms of cinematic horror It applies a rich theoretical synthesis of phenomenological and Deleuzian approaches to a number of case studies including films like The Blair Witch Project Paranormal Activity and Creep as well as video games such as Alien Isolation and new media forms such as Youtube horror and virtual reality horror **Installation Art between**

Image and Stage Anne Ring Petersen, 2015-09-21 Installationskunsten har fået sin sejrsgang verden over og er her i det 21. rhundrede en både vel og anerkendt bestanddel af samtidskunsten Med på virkning fra og udveksling mellem billedkunst på den ene side og performance teater på den anden befinder installationskunst sig som bogens titel viser netop i feltet mellem billede og scene I Installation Art Between Image and Stage undersøger Anne Ring Petersen grundstenene for en af nutidens mest udbredte kunstformer Installationer er ligesom skulpturer tredimensionelle formationer eller billeddannelser men i modsætning til skulpturen er installationen karakteriseret ved at være formet af rum eller rumlige scenografier som skaber betydning og sanseoplevelser gennem sit billedsprog Som resultat af dette er installationer ofte stort anlagte kunstværker som beskueren kan gå ind i og dermed til fulde op til nutidens krav om spektakulære stetisk iscenesatte events og

kulturoplevelser der taler til sanserne Gennem grundige analyser af værker af kunstnere som Bruce Nauman Olafur Eliasson Jeppe Hein Mona Hatoum Pipilotti Rist og Ilya Kabakov som bagt pappes ges der i denne bog svarer på hvad en installation egentlig er hvilke virkemidler den bruger hvordan installationskunstens opstilling kan forklares i et kulturhistorisk perspektiv og meget mere Ogs installationskunstens rumlige tidsmessige og diskursive aspekter ses vel som dens receptionsstetik der ses ttes ind i en overordnet kunst og kulturhistorisk ramme undersøges Installation Art Between Image and Stage er et nyttigt værk for alle der ønsker at forstå denne mangefacetterede kunstforms konceptuelle fundament Anne Ring Petersen dr. phil. er lektor ved Institut for Kunst og Kulturvidenskab Københavns Universitet. I 2009 udgavet installationskunsten mellem billede og scene og er redaktør af *Contemporary Painting in Context* 2010. Despite its large and growing popularity to say nothing of its near ubiquity in the world's art scenes and international exhibitions of contemporary art installation art remains a form whose artistic vocabulary and conceptual basis have rarely been subjected to thorough critical examination. In *Installation Art Between Image and Stage* Anne Ring Petersen aims to change that. She begins by exploring how installation art developed into an interdisciplinary genre in the 1960s and how its intertwining of the visual and the performative has acted as a catalyst for the generation of new artistic phenomena. She investigates how it became one of today's most widely used art forms, increasingly expanding into consumer, popular and urban cultures where installations' often spectacular appearance ensures that it meets contemporary demands for sense provoking and immersive cultural experiences. The main trajectory of the book is directed by a movement aimed at addressing a series of basic questions that get at the heart of what installation art is and how it is defined. How does installation structure time, space and representation? How does it address and engage its viewers? And how does it draw in the surrounding world to become part of the work? Featuring the work of such well-known artists as Bruce Nauman, Pipilotti Rist, Ilya Kabakov and many others, this book breaks crucial new ground in understanding the conceptual underpinnings of this multifaceted art form. Anne Ring Petersen is associate professor in the Department of Arts and Cultural Studies at the University of Copenhagen and the editor of *Contemporary Painting in Context*.

Feeling Normal F. Hollis Griffin, 2017-01-09. An analysis of emerging LGBTQ media queer spaces in urban areas and sexual identity. The explosion of cable networks, cinema distributors and mobile media companies explicitly designed for sexual minorities in the contemporary moment has made media culture a major factor in what it feels like to be a queer person. F. Hollis Griffin demonstrates how cities offer a way of thinking about that phenomenon. By examining urban centers in tandem with advertiser-supported newspapers, New Queer Cinema and B-movies, queer-targeted television and mobile apps, Griffin illustrates how new forms of LGBTQ media are less new than we often believe. He connects cities and LGBTQ media through the experiences they can make available to people, which Griffin articulates as feelings, emotions and affects. He illuminates how the limitations of these experiences, while not universally accessible nor necessarily empowering, are often the very reasons why people find them compelling and desirable. As a guide to emerging queer media of our new century.

Hollis Griffin is funny generous passionate and lucid Whether he s explaining Grindr s memes or the gayborhoods of Chicago cable travel programs or online networks Griffin discovers how it feels to be queer in the digital age Amy Villarejo author of Ethereal Queer Television Historicity Desire Offers a piercing examination of modern identity politics focused on relationships among new forms of media consumption and marketplaces urban centers and the experiences of sexual minorities Feeling Normal is a must read for scholars and students in queer studies and communication media studies film studies and sociology Choice *In the Sphere of The Soviets* Charles Merewether,2021-02-16 The book distinctive is listed in points i it focuses on Eastern European art covering the historical avant garde to the post war and contemporary periods of ii it looks at some key artists in the countries that have not been given so much attention within this content i e Georgia Dagestan Chechnya and Central Asia iii it looks beyond Eastern Europe to the influence of Russia Soviet Union in Asia It explores the theoretical models developed for understanding contemporary art across Eastern Europe and focus on the new generation of Georgian artists who emerged in the immediate years before and after the country s independence from the Soviet Union and on to discuss the legacy and debates around monuments across Poland Russia and Ukraine helps in Better understanding the postwar and contemporary art in Eastern Europe *T_Visionarium* Jill Bennett,2008 This is a comprehensive analysis of the ground breaking *T_Visionarium* media art project It shows how this immersive interactive environment generates new insights into the workings and consumption of televisual media extending the boundaries of both art and media studies **Digital Media** Stacey O'Neal Irwin,2016-04-29 Digital Media Human Technology Connection examines what it is like to be alive in today s technologically textured world and showcases specific digital media technologies that make this kind of world possible So much of human experience occurs through digital media that reflection on the process and proliferation of digital consumption has become necessary This book takes on that task through an interdisciplinary array of sources including philosophy media studies film studies media ecology and philosophy of technology When placed in the interpretive lenses of artifact instrument and tool digital media can be studied in a uniquely different way that pushes the boundaries on production distribution and communication and alters the way humans and technology connect with each other and the world In the first section Raw Materials Stacey O'Neal Irwin examines pertinent concepts like digital media philosophy of technology phenomenology and postphenomenology In the second Feeling the Weave Irwin uses the postphenomenological framework to explore empirical cases focused on deep analysis of screens sound photo manipulation data mining aggregate news and self tracking Postphenomenological concepts like multistability variational theory microperception macroperception embodiment technological mediation are explored Digital Media demonstrates that digital media technologies and digital content are not neutral They texture the world in multiple and varied ways that transform human abilities augment experience and pattern the world in significant ways **New Formations** ,2005

Feed-Forward Mark B. N. Hansen,2015-01-12 Even as media in myriad forms increasingly saturate our lives we

nonetheless tend to describe our relationship to it in terms from the twentieth century we are consumers of media choosing to engage with it In Feed Forward Mark B N Hansen shows just how outmoded that way of thinking is media is no longer separate from us but has become an inescapable part of our very experience of the world Drawing on the speculative empiricism of philosopher Alfred North Whitehead Hansen reveals how new media call into play elements of sensibility that greatly affect human selfhood without in any way belonging to the human From social media to data mining to new sensor technologies media in the twenty first century work largely outside the realm of perceptual consciousness yet at the same time inflect our every sensation Understanding that paradox Hansen shows offers us a chance to put forward a radically new vision of human becoming one that enables us to reground the human in a non anthropocentric view of the world and our experience in it

Time and the Digital Timothy Scott Barker,2012 Eschewing the traditional focus on object viewer spatial relationships Timothy Scott Barker s Time and the Digital stresses the role of the temporal in digital art and media The connectivity of contemporary digital interfaces has not only expanded the relationships between once separate spaces but has increased the complexity of the temporal in nearly unimagined ways Barker puts forward the notion that the new ways we interact with digital media including ever expanding digital networks and databases that house vast amounts of data actually produce a new type of time Invoking the process philosophy of Whitehead and Deleuze and taking examples from the history of media art as well as our daily interaction with digital technology he strives for nothing less than a new philosophy of time in digital encounters aesthetics and interactivity Of interest to scholars in the fields of art and media theory and philosophy of technology as well as new media artists this study contributes to an understanding of the new temporal experiences emergent in our interactions with digital technologies

Being-in-the-digital-world Katherine A. Clinton,2006 *Imagologies* Mark C. Taylor,Esa Saarinen,1994 The authors propose a new philosophy of communication which reflects the media and technology of the electronic age

Technologies of Intercessory Power Angie Deborah Heo,2008 **Radical Philosophy** ,2005 **JAC** ,2005 **Perception and Organization** Alexander Styhre,2008-10-09

The concept of perception Art visual perception and the aesthetic Music auditory perception and organized sound Media the remediation of image and sound Perception and organizing beyond the text **Cinema and Technology** Bruce Bennett,Marc Furstenau,Adrian MacKenzie,2008-11-27 The essays collected in Cinema and Technology map out a new interdisciplinary terrain combining contemporary analyses of material and visual culture deploying the methods of film studies media and cultural studies media anthropology and science and technology studies Rather than describing a technological crisis or separating the technological and aesthetic halves of the cinema they present a manifold expansive reconsideration of the life of technologies in the cultures theories and practices of cinematic production and consumption

Environment & Planning ,2012 Current Serials Received British Library. Document Supply Centre,2006

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