

Online Library Database Aesthetics: Art In The
Age Of Information Overflow (Electronic
Mediations)

Database Aesthetics: Art In The Age Of Information Overflow (Electronic Mediations)

*Edited by Joke Brouwer and Arjen Mulder. Essays by
Lev Manovich, Brian Massumi, Rafael Lazano-Hemmer,
Scott Lash, Sher Doruff and Joel Ryan.*

*This book constitutes the refereed proceedings of the
13th International Conference on Interactive Digital
Storytelling, ICIDS 2020, held in Bournemouth, UK, in
November 2020. The 15 full papers and 8 short papers*

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presented together with 5 posters, were carefully reviewed and selected from 70 submissions. The conference offers topics in game narrative and interactive storytelling, including the theoretical, technological, and applied design practices, narrative systems, storytelling technology, and humanities-inspired theoretical inquiry, empirical research and artistic expression.

This is an exciting exploration of the role art plays in our lives. Mattick takes the question "What is art?" as a basis for a discussion of the nature of art, he asks what meaning art can have and to whom in the present order. This innovative study re-evaluates the philosophical

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significance of aesthetics in the context of contemporary debates on the nature of philosophy. Lewis's main argument is that contemporary conceptions of meaning and truth have been reified, and that aesthetics is able to articulate why this is the case, with important consequences for understanding the horizons and nature of philosophical inquiry. Reification and the Aesthetics of Music challenges the most emphatic and problematic conceptions of meaning and truth in both analytic philosophy and postmodern thought by acknowledging the ontological and logical primacy of our concrete, practice-based experiences with aesthetic phenomena. By engaging with a variety of aesthetic practices,

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including Beethoven's symphonies and string quartets, Wagner's music dramas, Richard Strauss's Elektra, the twentieth-century avant-garde, Jamaican soundsystem culture, and punk and contemporary noise, this book demonstrates the aesthetic relevance of reification as well as the concept's applicability to contemporary debates within philosophy.

Aesthetics A & quote;Z

The Archive Effect

Emerging Landscapes

Networked Art

Advancements and Trends

New Documentary Ecologies

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*Design, User Experience, and Usability: Technological
Contexts*

Net Works offers an inside look into the process of successfully developing thoughtful, innovative digital media. In many practice-based art texts and classrooms, technology is divorced from the socio-political concerns of those using it. Although there are many resources for media theorists, practice-based students sometimes find it difficult to engage with a text that fails to relate theoretical concerns to the act of creating. Net Works strives to

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fill that gap. Using websites as case studies, each chapter introduces a different style of web project--from formalist play to social activism to data visualization--and then includes the artists' or entrepreneurs' reflections on the particular challenges and outcomes of developing that web project. Scholarly introductions to each section apply a theoretical frame for the projects. A companion website offers further resources for hands-on learning. Combining practical skills for web authoring with critical perspectives on the web, Net Works is ideal

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for courses in new media design, art, communication, critical studies, media and technology, or popular digital/internet culture.

Editors Marsha Kinder and Tara McPherson present an authoritative collection of essays on the continuing debates over medium specificity and the politics of the digital arts. Comparing the term “transmedia” with “transnational,” they show that the movement beyond specific media or nations does not invalidate those entities but makes us look more closely at the cultural

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specificity of each combination. In two parts, the book stages debates across essays, creating dialogues that give different narrative accounts of what is historically and ideologically at stake in medium specificity and digital politics. Each part includes a substantive introduction by one of the editors. Part 1 examines precursors, contemporary theorists, and artists who are protagonists in this discursive drama, focusing on how the transmedia frictions and continuities between old and new forms can be read

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most productively: N. Katherine Hayles and Lev Manovich redefine medium specificity, Edward Branigan and Yuri Tsivian explore nondigital precursors, Steve Anderson and Stephen Mamber assess contemporary archival histories, and Grahame Weinbren and Caroline Bassett defend the open-ended mobility of newly emergent media. In part 2, trios of essays address various ideologies of the digital: John Hess and Patricia R. Zimmerman, Herman Gray, and David Wade Crane redraw contours of race, space, and the margins; Eric Gordon, Cristina Venegas,

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and John T. Caldwell unearth database cities, portable homelands, and virtual fieldwork; and Mark B.N. Hansen, Holly Willis, and Rafael Lozano-Hemmer and Guillermo Gómez-Peña examine interactive bodies transformed by shock, gender, and color. An invaluable reference work in the field of visual media studies, Transmedia Frictions provides sound historical perspective on the social and political aspects of the interactive digital arts, demonstrating that they are never neutral or innocent.

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The digital revolution fundamentally changed how cultural heritage is created, documented, analyzed, and preserved. The book focuses on this transformation's impact. How must museums and archives meet the challenges of digitally generated cultures and how does the digital revolution influence traditional object collection, research, and education? How do digital technologies and digital art and culture affect our interaction with images? Leading international experts from various disciplines break new ground. Pioneering

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interdisciplinary research results collected in this book are relevant to education, curators and archivists in the arts and culture sector and in the digital humanities. How can cartoon images aid in understanding bacterial biological processes? What prompts physicists to blur their images before showing them to biologists? Considering that the astronomer's data consists solely of invisible, electric impulses, what is the difference between representing outer space as images, graphs, or sound? How

does a work of contemporary art differ from a scientific image if we cannot visually distinguish between the two? How do aesthetics, art, and design influence scientific visualization and vice versa? This volume asks critically important questions about scientific data representation and provides significant insights to a field that is interdisciplinary in its very core. The authors investigate scientific data representation through the joint optics of the humanities and natural sciences. The volume particularly appeals to scholars in

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**visual and aesthetic studies, data
visualization, scientific illustration,
experience culture, information design, and
science communication.**

Digital Material

Art in Its Time

Programming Interactivity

Museum and Archive on the Move

Interactive Storytelling

Psychological Aesthetics

The Johns Hopkins Guide to Digital Media

The three-volume set LNCS 9746, 9747, and
9748 constitutes the proceedings of the

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5th International Conference on Design, User Experience, and Usability, DUXU 2016, held as part of the 18th International Conference on Human-Computer Interaction, HCII 2016, in Toronto, Canada, in July 2016, jointly with 13 other thematically similar conferences. The total of 1287 papers presented at the HCII 2016 conferences were carefully reviewed and selected from 4354 submissions. These papers address the latest research and development efforts and highlight the human aspects of design and use of

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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 total of 157 contributions included in the DUXU proceedings were carefully reviewed and selected for inclusion in this three-volume set. The 41 papers included in this volume are organized in topical sections on mobile DUXU; DUXU in information design and visualization; DUXU in virtual and

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augmented reality; DUXU for smart objects and environments.

Database Aesthetics examines the database as cultural and aesthetic form, explaining how artists have participated in network culture by creating data art. The essays in this collection look at how an aesthetic emerges when artists use the vast amounts of available information as their medium. Here, the ways information is ordered and organized become artistic choices, and artists have an essential role in influencing and critiquing the

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digitization of daily life. Contributors: Sharon Daniel, U of California, Santa Cruz; Steve Deitz, Carleton College; Lynn Hershman Leeson, U of California, Davis; George Legrady, U of California, Santa Barbara; Eduardo Kac, School of the Art Institute of Chicago; Norman Klein, California Institute of the Arts; John Klima; Lev Manovich, U of California, San Diego; Robert F. Nideffer, U of California, Irvine; Nancy Paterson, Ontario College of Art and Design; Christiane Paul, School of Visual Arts in

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New York; Marko Peljhan, U of California, Santa Barbara; Warren Sack, U of California, Santa Cruz; Bill Seaman, Rhode Island School of Design; Grahame Weinbren, School of Visual Arts, New York. Victoria Vesna is a media artist, and professor and chair of the Department of Design and Media Arts at the University of California, Los Angeles.

The Politics of Aesthetics rethinks the relationship between art and politics, reclaiming "aesthetics" from the narrow confines it is often reduced to. Jacques

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Rancièrè reveals its intrinsic link to politics by analysing what they both have in common: the delimitation of the visible and the invisible, the audible and the inaudible, the thinkable and the unthinkable, the possible and the impossible. Presented as a set of inter-linked interviews, *The Politics of Aesthetics* provides the most comprehensive introduction to Rancièrè's work to date, ranging across the history of art and politics from the Greek polis to the aesthetic revolution of the modern age.

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Available now in the Bloomsbury Revelations series 10 years after its original publication, *The Politics of Aesthetics* includes an afterword by Slavoj Žižek, an interview for the English edition, a glossary of technical terms and an extensive bibliography.

The New Aesthetic and Art: Constellations of the Postdigital is an interdisciplinary analysis focusing on new digital phenomena at the intersections of theory and contemporary art. Asserting the unique character of New Aesthetic objects,

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Contreras-Koterbay and Mirocha trace the origins of the New Aesthetic in visual arts, design, and software, find its presence resonating in various kinds of digital imagery, and track its agency in everyday effects of the intertwined physical world and the digital realm. Contreras-Koterbay and Mirocha bring to light an original perspective that identifies an autonomous quality in common digital objects and examples of art that are increasingly an important influence for today's culture and society.

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The Digital, the Arts, and the Humanities

Found Footage and the Audiovisual

Experience of History

Theories and Practices of Modern

Aesthetics

Imagery in the 21st Century

Net Works

Computational Solutions for Knowledge,

Art, and Entertainment: Information

Exchange Beyond Text

SpecLab

This volume explores cultural innovation and transformation as revealed through the

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emergence of new media genres. New media have enabled what impresses most observers as a dizzying proliferation of new forms of communicative interaction and cultural production, provoking multimodal experimentation, and artistic and entrepreneurial innovation. Working with the concept of genre, scholars in multiple fields have begun to explore these processes of emergence, innovation, and stabilization. Genre has thus become newly important in game studies, library and information science, film and media studies, applied linguistics, rhetoric, literature, and elsewhere.

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Understood as social recognitions that embed histories, ideologies, and contradictions, genres function as recurrent social actions, helping to constitute culture. Because genres are dynamic sites of tension between stability and change, they are also sites of inventive potential. *Emerging Genres in New Media Environments* brings together compelling papers from scholars in Brazil, Canada, England, and the United States to illustrate how this inventive potential has been harnessed around the world.

Eschewing the traditional focus on object/viewer spatial relationships, Timothy

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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

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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.

Finding Augusta breaks new ground, revising how media studies interpret the relationship between our bodies and technology. This is a challenging exploration of how, for both good

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and ill, the sudden ubiquity of mobile devices, GPS systems, haptic technologies, and other forms of media alter individuals' experience of their bodies and shape the social collective. The author succeeds in problematizing the most salient fact of contemporary mobile media technologies, namely, that they have become, like highways and plumbing, an infrastructure that regulates habit. Audacious in its originality, *Finding Augusta* will be of great interest to art and media scholars alike. "Science in the Archives" reveals affinities and continuities among the sciences of the

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archives, across many disciplines and centuries, in order to present a better picture of essential archival practices and, thereby, the meaning of science. For in both the natural and human sciences, archives of the most diverse forms make cumulative, collective knowledge possible. Yet in contrast to laboratories, observatories, or the field, archives have yet to be studied across the board as central sites of science. The volume covers episodes in the history of astronomy, geology, genetics, classical philology, climatology, history, medicine, and ancient natural philosophy, as well as

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fundamental practices such as collecting, retrieval strategies, and data mining. The time frame spans doxology in Greco-Roman antiquity to NSA surveillance techniques and the quantified-self movement. Each chapter explores the practices, politics, economics, and open-ended potential of the sciences of the archives, making this the first book devoted to the role of archives in the natural and human sciences.

Pasts, Presents, Futures

Modernism, Mass Culture, and the Aesthetics of Obscenity

Making Art of Databases

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Digital Art and Meaning

Emerging Genres in New Media Environments

Postscript

Art in the Age of Information Overflow

Emerging Landscapes brings together scholars and practitioners working in a wide range of disciplines within the fields of the built environment and visual arts to explore landscape as an idea, an image, and a material practice in an increasingly globalized world. Drawing on the synergies between the fields of architecture and photography, this collection takes a multidisciplinary approach, combining practice-

based research with scholarly essays. It explores and critically reassesses the interface between representation - the imaginary and symbolic shaping of the human environment - and production - the physical and material changes wrought on the land. At a time of environmental crisis and the 'end of nature,' shifting geopolitical boundaries and economic downturn, Emerging Landscapes reflects on the state of landscape and its future, mapping those practices that creatively address the boundaries between possibility, opportunity and action in imagining and shaping landscape.

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Providing a unique collection of perspectives on the persistence of documentary as a vital and dynamic media form within a digital world, New Documentary Ecologies traces this form through new opportunities of creating media, new platforms of distribution and new ways for audiences to engage with the real.

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An ideal guide to aesthetics

Fractal Narrative

Reading Kinetic Poetry, Text Machines, Mapping Art, and Interactive Installations

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Emerging Platforms, Practices and Discourses

Painting, Feeling, and Making Sense

Transmedia Frictions

Database aesthetics [electronic resource]

Episodes in the history of data, from early modern math problems to today's inescapable "dataveillance," that demonstrate the dependence of data on culture. We live in the era of Big Data, with storage and transmission capacity measured not just in terabytes but in

petabytes (where peta- denotes a quadrillion, or a thousand trillion). Data collection is constant and even insidious, with every click and every "like" stored somewhere for something. This book reminds us that data is anything but "raw," that we shouldn't think of data as a natural resource but as a cultural one that needs to be generated, protected, and interpreted. The book's essays describe eight episodes in the history of data from the predigital to the digital.

Together they address such issues as the ways that different kinds of data and different domains of inquiry are mutually defining; how data are variously "cooked" in the processes of their collection and use; and conflicts over what can--or can't--be "reduced" to data. Contributors discuss the intellectual history of data as a concept; describe early financial modeling and some unusual sources for astronomical data; discover the prehistory of the database in newspaper

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clippings and index cards; and consider contemporary "dataveillance" of our online habits as well as the complexity of scientific data curation. Essay Authors Geoffrey C. Bowker, Kevin R. Brine, Ellen Gruber Garvey, Lisa Gitelman, Steven J. Jackson, Virginia Jackson, Markus Krajewski, Mary Poovey, Rita Raley, David Ribes, Daniel Rosenberg, Matthew Stanley, Travis D. Williams
In the past twenty years digital technology has had a radical impact on

all the disciplines associated with the visual arts - this book provides expert views of that impact. By looking at the advanced ICT methods now being employed, this volume details the long-lasting effects and advances now made possible in art history and its associated disciplines. The authors analyze the most advanced and significant tools and technologies, from the ongoing development of the Semantic Web to 3D visualization, focusing on the study of art

in the various contexts of cultural heritage collections, digital repositories and archives. They also evaluate the impact of advanced ICT methods from technical, methodological and philosophical perspectives, projecting supported theories for the future of scholarship in this field. The book not only charts the developments that have taken place until now but also indicates which advanced methods promise most for the future.

Presenting the latest technological developments in arts and culture, this volume demonstrates the advantages of a union between art and science.

Electronic Visualisation in Arts and Culture is presented in five parts:
Imaging and Culture New Art Practice
Seeing Motion Interaction and Interfaces
Visualising Heritage Electronic
Visualisation in Arts and Culture
explores a variety of new theory and technologies, including devices and

techniques for motion capture for music and performance, advanced photographic techniques, computer generated images derived from different sources, game engine software, airflow to capture the motions of bird flight and low-altitude imagery from airborne devices. The international authors of this book are practising experts from universities, art practices and organisations, research centres and independent research. They describe electronic visualisation used for

**such diverse aspects of culture as
airborne imagery, computer generated
art based on the autoimmune system,
motion capture for music and for sign
language, the visualisation of time and
the long term preservation of these
materials. Selected from the EVA London
conferences from 2009-2012, held in
association with the Computer Arts
Society of the British Computer Society,
the authors have reviewed, extended and
fully updated their work for this state-of-**

the-art volume.

Nearly a decade ago, Johanna Drucker cofounded the University of Virginia's SpecLab, a digital humanities laboratory dedicated to risky projects with serious aims. In SpecLab she explores the implications of these radical efforts to use critical practices and aesthetic principles against the authority of technology based on analytic models of knowledge. Inspired by the imaginative frontiers of graphic arts and

experimental literature and the technical possibilities of computation and information management, the projects Drucker engages range from Subjective Meteorology to Artists' Books Online to the as yet unrealized 'Patacritical Demon, an interactive tool for exposing the structures that underlie our interpretations of text. Illuminating the kind of future such experiments could enable, SpecLab functions as more than a set of case studies at the intersection of

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computers and humanistic inquiry. It also exemplifies Drucker's contention that humanists must play a role in designing models of knowledge for the digital age—models that will determine how our culture will function in years to come.

**Art Book News Annual, volume 4:
2008**

**Time and the Digital
A Companion to Digital Art**

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**Information Exchange Beyond Text
About the Relationship Between
Geometries and Technology and Its
Impact on Narrative Spaces
Electronic Visualisation in Arts and
Culture**

**Innovative Design and Creation of Visual
Interfaces: Advancements and Trends**

Examines the changing relationship between art
and pornography from the eighteenth to the
early twentieth century.

The study of what is collectively labeled “ New

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Media ” —the cultural and artistic practices made possible by digital technology—has become one of the most vibrant areas of scholarly activity and is rapidly turning into an established academic field, with many universities now offering it as a major. The Johns Hopkins Guide to Digital Media is the first comprehensive reference work to which teachers, students, and the curious can quickly turn for reliable information on the key terms and concepts of the field. The contributors present entries on nearly 150 ideas, genres, and theoretical

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concepts that have allowed digital media to produce some of the most innovative intellectual, artistic, and social practices of our time. The result is an easy-to-consult reference for digital media scholars or anyone wishing to become familiar with this fast-developing field.

Reflecting the dynamic creativity of its subject, this definitive guide spans the evolution, aesthetics, and practice of today ' s digital art, combining fresh, emerging perspectives with the nuanced insights of leading theorists.

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Showcases the critical and theoretical approaches in this fast-moving discipline
Explores the history and evolution of digital art; its aesthetics and politics; as well as its often turbulent relationships with established institutions Provides a platform for the most influential voices shaping the current discourse surrounding digital art, combining fresh, emerging perspectives with the nuanced insights of leading theorists Tackles digital art ' s primary practical challenges – how to present, document, and preserve pieces that

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could be erased forever by rapidly accelerating technological obsolescence Up-to-date, forward-looking, and critically reflective, this authoritative new collection is informed throughout by a deep appreciation of the technical intricacies of digital art

The experimental art and poetry of the last half of the twentieth century offers a glimpse of the emerging networked culture that electronic devices will make omnipresent. Craig J. Saper demarcates this new genre of networked art, which uses the trappings of bureaucratic

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systems - money, logos, corporate names, stamps - to create intimate situations among the participants. Saper explains how this genre developed from post-World War II conceptual art, including periodicals as artworks in themselves; lettrist, concrete, and process poetry; Bauhaus versus COBRA; Fluxus publications, kits, and machines; mail art and on-sendings. The encyclopedic scope of the book includes discussions of artists from J. Beuys to J. S. G. Boggs, and Bauhaus's Max Bill to Anna Freud Banana. -- Publisher.

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Raw Data Is an Oxymoron

art in the age of information overflow

A Designer's Guide to Processing, Arduino, and openFrameworks

Revisualizing Visual Culture

Habits of Mobility and Governance in the Digital Era

13th International Conference on Interactive Digital Storytelling, ICIDS 2020, Bournemouth, UK, November 3 – 6, 2020, Proceedings

More than Pretty Pictures

As interactive application software such as apps,

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installations, and multimedia presentations have become pervasive in everyday life, more and more computer scientists, engineers, and technology experts acknowledge the influence that exists beyond visual explanations. Computational Solutions for Knowledge, Art, and Entertainment: Information Exchange Beyond Text focuses on the methods of depicting knowledge-based concepts in order to assert power beyond a visual explanation of scientific and computational notions. This book combines formal descriptions with graphical presentations and encourages readers to interact

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by creating visual solutions for science-related concepts and presenting data. This reference is essential for researchers, computer scientists, and academics focusing on the integration of science, technology, computing, art, and mathematics for visual problem solving.

Fractals suggest recursivity, infinity and the repetition of a principle of order. They are digital pictures of the universe's continuous movement ignored by mankind during millennia. This book investigates the relationship existing between geometries and technology, and how it guided

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cognitive processes and thus the organization of narrative spaces. The author proposes a new approach for the study of media remarking that from Bacon's camera obscura to von Neumann's computers both geometries and technology strongly influenced the organization of narrative spaces, which acquired a fractal character.

Computer graphics and digital design have come a long way in recent years, and it is difficult to keep up with the latest trends in software development and output. Innovative Design and Creation of Visual Interfaces: Advancements and Trends offers

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the cutting-edge in research, development, technologies, case studies, frameworks, and methodologies within the field of visual interfaces. The book has collected research from around the world to offer a holistic picture of the state of the art in the field. In order to stay abreast of the latest trends, this volume offers a vital resource for practitioners and academics alike.

An introduction to the field of psychological aesthetics for art educators, art therapists, psychoanalysts, artists and art lovers, this book re-evaluates conventional philosophical and

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psychoanalytic approaches to aesthetic qualities themselves, to the kinds of psychological significance they can generate, and to the interweaving of inner and outer realities upon which this depends. Art history tends to see an artist's work in the context of their life and times; psychoanalysis and art therapy tend to see art works in terms of an unconscious' meaning that is beneath the surface of its aesthetic' properties, within the context of the therapeutic relationship. Maclagan draws attention to the intimate connections between the aesthetic qualities of an

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art work per se, felt out in its material handling, be they attractive, disconcerting or just bland, and a wide range of psychological meanings. Drawing on phenomenology and archetypal psychology, as well as on neglected writers on unconscious aspects of form, Psychological Aesthetics: Painting, Feeling and Making Sense explores this realm of feeling, the different ways in which it is embodied in art and how we can use subjective' strategies to articulate it in words. It will open new perspectives in understanding both the processes of art making and our creative response to its results.

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*Tracing New Media in Everyday Life and
Technology*

Constellations of the Postdigital

*Connecting Technology, Aesthetics, and a Process
Philosophy of Time*

Finding Augusta

The Politics of Aesthetics

Where Truth Lies

Case Studies in Web Art and Design

**A free open access ebook is available upon
publication. Learn more at
www.luminosoa.org. This boldly original**

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book traces the evolution of documentary film and photography as they migrated onto digital platforms during the first decades of the twenty-first century. Kris Fallon examines the emergence of several key media forms—social networking and crowdsourcing, video games and virtual environments, big data and data visualization—and demonstrates the formative influence of political conflict and the documentary film tradition on their evolution and cultural integration. Focusing on particular moments of

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political rupture, Fallon argues that the ideological rifts of the period inspired the adoption and adaptation of newly available technologies to encourage social mobilization and political action, a function performed for much of the previous century by independent documentary film. Positioning documentary film and digital media side by side in the political sphere, Fallon asserts that “truth” now lies in a new set of media forms and discursive practices that implicitly shape the documentation of

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everything from widespread cultural spectacles like wars and presidential elections to more invisible or isolated phenomena like the Abu Ghraib torture scandal or the “fake news” debates of 2016.

How to interpret and critique digital arts, in theory and in practice. Ready to create rich interactive experiences with your artwork, designs, or prototypes? This is the ideal place to start. With this hands-on guide, you'll explore several themes in interactive art

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and design—including 3D graphics, sound, physical interaction, computer vision, and geolocation—and learn the basic programming and electronics concepts you need to implement them. No previous experience is necessary. You'll get a complete introduction to three free tools created specifically for artists and designers: the Processing programming language, the Arduino microcontroller, and the openFrameworks toolkit. You'll also find working code samples you can use right away, along with the background and

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technical information you need to design, program, and build your own projects.

Learn cutting-edge techniques for interaction design from leading artists and designers Let users provide input through buttons, dials, and other physical controls Produce graphics and animation, including 3D images with OpenGL Use sounds to interact with users by providing feedback, input, or an element they can control Work with motors, servos, and appliances to provide physical feedback Turn a user's gestures and movements into

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meaningful input, using Open CV

Postscript is the first collection of
writings on the subject of conceptual
writing by a diverse field of scholars in
the realms of art, literature, media, as
well as the artists themselves

Digital Culture and Documentary Media
after 9/11

The Aesthetics of Scientific Data
Representation

Writing After Conceptual Art

Science in the Archives

Digital Aesthetics and Projects in

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Speculative Computing

Database Aesthetics

**Changing Cultural Institutions in the
Digital Era**

This is a compelling study of the often controversial role and meaning of the new media and digital cultures in contemporary society. Three decades of societal and cultural alignment of new media yielded to a host of innovations, trials, and problems, accompanied by versatile popular and academic discourse. "New Media Studies" crystallized internationally into an established academic discipline, which begs the question: where do we

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stand now; which new issues have emerged now that new media are taken for granted, and which riddles remain unsolved; and, is contemporary digital culture indeed all about 'you', or do we still not really understand the digital machinery and how it constitutes us as 'you'. From desktop metaphors to Web 2.0 ecosystems, from touch screens to bloggging to e-learning, from role-playing games to Cybergoth music to wireless dreams, this timely volume offers a showcase of the most up-to-date research in the field from what may be called a 'digital-materialist' perspective.

The Archive Effect: Found Footage and the Audiovisual Experience of History examines the

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problems of representation inherent in the appropriation of archival film and video footage for historical purposes. Baron analyses the way in which the meanings of archival documents are modified when they are placed in new texts and contexts, constructing the viewer's experience of and relationship to the past they portray. Rethinking the notion of the archival document in terms of its reception and the spectatorial experiences it generates, she explores the 'archive effect' as it is produced across the genres of documentary, mockumentary, experimental, and fiction films. This engaging work discusses how, for better or for worse, the archive effect is mobilized to create new histories,

alternative histories, and misreadings of history. The book covers a multitude of contemporary cultural artefacts including fiction films like Zelig, Forrest Gump and JFK, mockumentaries such as The Blair Witch Project and Forgotten Silver, documentaries like Standard Operating Procedure and Grizzly Man, and videogames like Call of Duty: World at War. In addition, she examines the works of many experimental filmmakers including those of Péter Forgács, Adele Horne, Bill Morrison, Cheryl Dunye, and Natalie Bookchin.

Scholars from science, art, and humanities explore the meaning of our new image worlds and offer new strategies for visual analysis. We are surrounded by

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images as never before: on Flickr, Facebook, and YouTube; on thousands of television channels; in digital games and virtual worlds; in media art and science. Without new efforts to visualize complex ideas, structures, and systems, today's information explosion would be unmanageable. The digital image represents endless options for manipulation; images seem capable of changing interactively or even autonomously. This volume offers systematic and interdisciplinary reflections on these new image worlds and new analytical approaches to the visual. Imagery in the 21st Century examines this revolution in various fields, with researchers from the natural sciences and the humanities meeting to achieve a

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deeper understanding of the meaning and impact of the image in our time. The contributors explore and discuss new critical terms of multidisciplinary scope, from database economy to the dramaturgy of hypermedia, from visualizations in neuroscience to the image in bio art. They consider the power of the image in the development of human consciousness, pursue new definitions of visual phenomena, and examine new tools for image research and visual analysis.

**Between Production and Representation
5th International Conference, DUXU 2016, Held as
Part of HCI International 2016, Toronto, Canada, July
17-22, 2016, Proceedings, Part III**

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Reification and the Aesthetics of Music
The New Aesthetic and Art