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# Ars Electronica 2003 Codethe Language Of Our Time

**Hans Bernhard, Lizvix**



## **Ars Electronica 2003 Codethe Language Of Our Time:**

*Code* Gerfried Stocker,Christine Schöpf,2003 Edited by Gerfried Stocker and Christine Schöpf Essays by Peter J Bentley Erkki Huhtamo Friedrich Kittler and Pierre Levy *The Papercuts Anthology* Katie Eelman,Kate Layte,2016-07-12 At Papercuts the tiny Boston icon The Guardian we re passionate about great books and we re delighted to present our own Inside you ll find rare works of fiction nonfiction and poetry from the distinct authors we hosted in our first year From New York Times bestselling to hometown treasures this book of cutting edge writing encapsulates what happened here PAPER CUTS J P is an award winning independent bookstore located in Boston Massachusetts established in 2014 by former publishing professional Kate Layte Katie Eelman has been the media and events coordinator since the store opened

**Sexing Code** Claudia Herbst,2009-05-05 Critically investigating the gender of programming in popular culture Sexing Code proposes that the de facto representation of technical ability serves to perpetuate the age old association of the male with intellect and reason while identifying the female with the body Challenging this division in which code is situated within the male sphere the discussion highlights women s contributions in the writing and theorizing of code particularly in the digital arts hacking and hacktivism Presenting an accessible and lively discussion Sexing Code demonstrates that the gendering of programming selectively confers the privilege of authorship and is therefore a salient factor in the production of culture in the twenty first century **Speaking Code** Geoff Cox,Alex McLean,2012-11-09 The aesthetic and political

implications of working with code as procedure expression and action Speaking Code begins by invoking the Hello World convention used by programmers when learning a new language helping to establish the interplay of text and code that runs through the book Interweaving the voice of critical writing from the humanities with the tradition of computing and software development in Speaking Code Geoff Cox formulates an argument that aims to undermine the distinctions between criticism and practice and to emphasize the aesthetic and political implications of software studies Not reducible to its functional aspects program code mirrors the instability inherent in the relationship of speech to language it is only interpretable in the context of its distribution and network of operations Code is understood as both script and performance Cox argues and is in this sense like spoken language always ready for action Speaking Code examines the expressive and performative aspects of programming alternatives to mainstream development from performances of the live coding scene to the organizational forms of peer production the democratic promise of social media and their actual role in suppressing political expression and the market s emptying out of possibilities for free expression in the public realm Cox defends language against its invasion by economics arguing that speech continues to underscore the human condition however paradoxical this may seem in an era of pervasive computing The Johns Hopkins Guide to Digital Media Marie-Laure Ryan,Lori Emerson,Benjamin J. Robertson,2014-04-15 The first systematic comprehensive reference covering the ideas genres and concepts behind digital media The study of what is collectively labeled New 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 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

**Revisualizing Visual Culture** Chris Bailey,Hazel Gardiner,2016-04-08 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

**Decoding Digital Culture with Science Fiction** Alan N. Shapiro,2024-06-04 How do digital media technologies affect society and our lives Through the cultural theory hypotheses of hyper modernism hyperreality and posthumanism Alan N Shapiro investigates the social impact of Virtual Augmented Reality AI social media platforms robots and the Brain Computer Interface His examination of concepts of Jean Baudrillard and Katherine Hayles as well as films such as Blade Runner 2049 Ghost in the Shell Ex Machina and the TV series Black Mirror suggests that the boundary between science fiction narratives and the real world has become indistinct Science fictional thinking should be advanced as a principal mode of knowledge for grasping the world and digitalization

**Code** ,2003  
*Urbemorgen.com* Hans Bernhard,Lizvix,2009 Interface Cultures Christa Sommerer,Laurent Mignonneau,Dorothee King,2015-07-15 From media art archeology to contemporary interaction design the term interface culture is based on a vivid and ongoing discourse in the fields of interactive art interaction design game design tangible interfaces auditory interfaces fashionable technologies wearable devices intelligent ambiances sensor technologies telecommunication and new experimental forms of human machine human human and machine machine interactions and the cultural discourse surrounding them This book s aim is to give an overview of the current state of interactive art and interface technology as well as an outlook on new forms of hybridization in art media scientific research and every day media applications

**Culture as Capital** Slavko Kacunko,2015-03-02 By following and reproducing the cultural turn the rhetoric of cultural mix and hybridism is disseminated today primarily in its crossing of trade barriers Cultures reduced to their exchange value

function as capital an accumulative speculative and ultimately financial affair In some of its media and site un specific manifestations process art which aims to encompass both old and new media art seems to resist this pressure despite nonetheless not being protected from regulations and incorporations In the present collection of his recent essays Slavko Kacunko discusses the process art by crossing the disciplines of art history and comparative media visual and cultural studies As a first approximation several historiographical remarks on closed circuit video installations underline their importance as a core category of process art In the second part the problems of process art seen as a threshold of art history are further examined in another retroanalytical step in which concepts and objects related to mirror frame and immediacy are analyzed as the triple delimitation of visual culture studies In the third part previously outlined manifestations of what is termed the post visual condition are summarized and projected to the coreless core of the emerging art and research related to the coreless beings par excellence the bacteria

**Christa Sommerer & Laurent Mignonneau** Karin Ohlenschlager, Peter Weibel, Alfred Weidinger, 2023-02-07 More than a cabinet of curiosities more than a terrarium more than an aquarium a captivating look at thirty years of artistic work by the Austrian French artist duo Christa Sommerer and Laurent Mignonneau Working at the intersection of natural science technology and art Austrian French artist duo Christa Sommerer and Laurent Mignonneau pioneered the Art of Interface innovative technical interfaces that enable physical interaction between simulative visual worlds and the world of natural sensory organs Early on the pair used algorithms to represent not only forms of the living but also their evolution and growth Edited by Karin Ohlenschlager Peter Weibel and Alfred Weidinger this publication in the Leonardo book series brings together key works of the artists since the early 1990s in pictures and text contextualized by renowned international authors Reinhard Kannonier Ryszard W Kluszczy ski Birgit Mersmann Tomoe Moriyama Karin Ohlenschlager Ingeborg Reichle and Siegfried Zielinski In the artists installations which are possible only through interactions with the viewer devices designed by the artist couple produce novel virtual realities and immersive environments In Portrait on the Fly for instance a viewer stands in front of an interactive plasma screen behind which a swarm of thousands of flies is moving Gradually the flies settle on the shadowed areas of the projection thereby collectively reproducing the person s likeness Works such as these now almost classics of digital art open a new horizon in which artworks can function as living systems As Peter Weibel writes their work is more than a cabinet of curiosities more than a terrarium more than an aquarium it shows mythical creatures artificial creatures and a so far unseen panorama of imagination and technical ingenuity

**The Fundamentals of Digital Art** Richard Colson, 2007-12-10 The text is accompanied by extensive illustrations ranging from work by recognised practitioners in the field to current student work from undergraduate programmes It also includes practical clear workshop diagrams designed to help students develop the confidence to work with the approaches covered in the book themselves

Bastard Culture! Mirko Tobias Schäfer, 2011 The computer and particularly the Internet have been represented as enabling technologies turning consumers into users and

users into producers The unfolding online cultural production by users has been framed enthusiastically as participatory culture But while many studies of user activities and the use of the Internet tend to romanticize emerging media practices this book steps beyond the usual framework and analyzes user participation in the context of accompanying popular and scholarly discourse as well as the material aspects of design and their relation to the practices of design and appropriation

**Networking** Tatiana Bazzichelli, 2009-02 Networking means to create nets of relations where the publisher and the reader the artist and the audience act on the same level The book is a first tentative reconstruction of the history of artistic networking in Italy through an analysis of media and art projects which during the past twenty years have given way to a creative shared and aware use of technologies from video to computers contributing to the creation of Italian hacker communities The Italian network proposes a form of critical information disseminated through independent and collective projects where the idea of freedom of expression is a central theme In Italy thanks to the alternative use of Internet during the past twenty years a vast national network of people who share political cultural and artistic views has been formed The book describes the evolution of the Italian hacktivism and net culture from the 1980s till today It builds a reflection on the new role of the artist and author who becomes a networker operating in collective nets reconnecting to Neoavant garde practices of the 1960s first and foremost Fluxus but also Mail Art Neoism and Luther Blissett A path which began in BBSes alternative web platforms spread in Italy through the 1980s even before the Internet even existed and then moved on to Hackmeetings to Telestreet and networking art by different artists such as 0100101110101101 ORG epidemiC Jaromil Giacomo Verde Giovanotti Mondani Meccanici Correnti Magnetiche Candida TV Tommaso Tozzi Federico Bucalossi Massimo Contrasto Mariano Equizzi Pigreca Molleindustria Guerriglia Marketing Sexyshock Phag Off and many others

**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

*Webbing Cyberfeminist Practice* Kristine Blair, Radhika Gajjala, Christine Tulley, 2009 This is the first book collection to devote itself exclusively to issues related to women's lives in a culture of technology As such it is a key addition to feminist new media scholarship in computers and composition The book holds special appeal as the editors have put into conversation chapters of authors from diverse disciplines The value that is placed on cross disciplinary work is further demonstrated in the mix of theoretical pedagogical and rhetorical research that enriches the book in its entirety To explore the variety of cyberfeminist webs the collection has been organized around three themes Chapters in Forming Virtual Kinships examine cyberfeminist practices that do not neatly operate in standard academic communities such as classrooms or cultural centers instead foregrounding the extent to which female communities evolve around aspects of women's daily lives as mothers consumers and workers Chapters in Redrawing Academic Boundaries offer a glimpse of practice within more defined pedagogical spaces providing a sense of the ways in which classroom and community network boundaries are often blurred and disrupted Last the text moves to explore how cyberfeminist webs both

on the beyond the borders of standard spaces are developed using a variety of theoretical standpoints     The Mobile Audience Martin Rieser, 2011 Preliminary Material Introduction Howard Rheingold Overview Martin Rieser Pockets of Plenty An Archaeology of Mobile Media Erkki Huhtamo The Temporal and Spatial Design of Video and Film based Installation Art in the 60s and 70s Their Inherent Perception Processes and Effects on the Perceivers Actions Susanne Jaschko Forgotten Histories of Interactive Space Martin Rieser Art by Telephone From Static to Mobile Interfaces Adriana de Souza e Silva Mobile Audience Thinking the Contradictions Mary Griffiths and Sean Cubitt Towards a Language of Mobile Media Jon Dovey and Constance Fleuriot Snapshots from Curating Mobility If you build it they won't necessarily come Beryl Graham Beyond Mapping New Strategies for Meaning in Locative Artworks Martin Rieser Digital Media and Architecture An Observation Anke Jacob Urban Screens as the Visualization Zone of the City's Invisible Communication Sphere Mirjam Struppek Future Physical The Creative User and theme of response ABILITY Debbi Lander A Fracture in Reality Networked Narratives as Imaginary Fields of Action and Dislocation Andrea Zapp What makes mediascapes compelling Insights from the Riot 1831 case study Josephine Reid and Richard Hull Hopstory A study in place based historically inspired narrative Valentina Nisi and Glorianna Davenport The Media Portrait of Liberties A Non linear Community Portrait Valentina Nisi Mads Haahr and Glorianna Davenport Loca Location Oriented Critical Arts Drew Hemment John Evans Mika Raento and Theo Humphries Invisible Topographies Usman Haque Wifi Hog The Battle for Ownership in Public Wireless Space Jonah Brucker Cohen Puppeteers Performers or Avatars A Perceptual Difference in Telematic Space Paul Sermon Mobile Feelings Wireless Communication of Heartbeat and Breath for Mobile Art Christa Sommerer and Laurent Mignonneau The Living Room Victoria Fang TunA and the Power of Proximity Arianna Bassoli Engagement with the Everyday Margot Jacobs Between Improvisation and Publication Supporting the Creative Metamorphosis with Technology Cati Vaucelle Developing Creative Audience Interaction Four Projects by Squidsoup Anthony Rowe The Emotional Wardrobe Lisa Stead Petar Goulev Caroline Evans and Ebrahim Mamdani Social Fashioning and Active Conduits Katherine Moriwaki Wunderkammer Wearables as an Artistic Strategy Laura Beloff Flirt and Mset Fiona Raby Trace The Choreography of Everyday Movement and Drift Teri Rueb Blast Theory Matt Adams Mixed Reality Lab Steve Benford The Politics of Mobility Drew Hemment Memory Rich Garments and Social Interaction Joey Berzowska Heart on Your Sleeve Annie Lovejoy Contributor Biographies Glossary Selected Bibliography Books and Articles     **Code** Andrea Gleiniger, Georg Vrachliotis, 2012-12-13 The process of coding is a systematic experimentation with signs symbols and the construction of larger cultural meanings The fourth volume in the series Kontext Architektur examines the architectural historical and theoretical relevance of the concept of code from various perspectives The authors and editors start from the premise that this concept makes for new ways of translating architecture into language Thus the dominance of computer simulation makes it clear that the building is no longer merely a vehicle for signs but literally also their product The code has penetrated as it were from the exterior of the building into its interior into

its structure We are dealing with both a socio cultural as well as with a mathematical and formal notion of code The goal of this book is thus to arrive at a critical grasp of the contours of this vibrant conceptual tension between the cultural and the formal the outside and the inside while also formulating questions for further exploration that are relevant for architecture

**Ars Electronica 2006** Gerfried Stocker,Christine Schöpf,2006 Isn t it strange that we are constantly developing new technologies to simplify our lives and work but in the end we are left with the impression that everything s just become a lot more complicated Simplicity more than just the pipe dream of a society dominated by technical revolutions global networks and inundations of information No other concept of late has enjoyed such widespread popularity and so accurately expressed the needs of our times Just how are we to cope with the increasing degree of complexity in the reality we inhabit How can we tap and utilize the potential of global communication in an efficient and responsible way How can we develop systems devices and programs that are responsive to our strengths and intuitive capabilities The Ars Electronica 2006 catalog brings together the theoretical reflections of participating artists and elaborations on projects presented at the Ars Electronica Festival 2006 thus providing a dynamic overview of the entire range of facets and levels of significance of the festival theme Simplicity the art of complexity Simplicity is not the opposite of complexity it is its complementary key Book jacket



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