



Art and Innovation



THE XEROX PARC
ARTIST-IN-
RESIDENCE
PROGRAM



edited by
CRAIG HARRIS



Art And Innovation The Xerox Parc Artist In Residence Program

Rishab Ghosh



Art And Innovation The Xerox Parc Artist In Residence Program:

Art and Innovation Craig Harris,1999 The idea behind Xerox s interdisciplinary Palo Alto Research Center PARC is simple If you put creative people in a hothouse setting innovation will naturally emerge PARC s Artist in Residence Program PAIR brings artists who use new media to PARC and pairs them with researchers who often use the same media though in different contexts The result is both interesting art and new scientific innovations Art and Innovation explores the unique process that grew from this pairing of new media artists and scientists working at the frontier of developing technologies In addition to discussing specific works created during several long term residencies the artists and researchers reveal the similarities and differences in their approaches and perspectives as they engage each other in a search for new methods of communication and creativity

Art and Innovation Craig Harris,1999 The idea behind Xerox s interdisciplinary Palo Alto Research Center PARC is simple if you put creative people in a hothouse setting innovation will naturally emerge PARC Artist in Residence Program PAIR brings artists who use new media to PARC and pairs them with researchers who often use the same media though in different contexts This is radically different from most corporate support of the arts where there is little intersection between the disciplines The result is both interesting art and new scientific innovations Art and Innovation explores the unique process that grew from this pairing of new media artists and scientists working at the frontier of developing technologies In addition to discussing specific works created during several long term residencies the artists and researchers reveal the similarities and differences in their approaches and perspectives as they engage each other in a search for new methods for communication and creativity Provider website

The CCL Handbook of Coaching Sharon Ting,Peter Scisco,2012-06-14 Coaching is vital to developing talent in organizations and it is an essential capability of effective leaders The CCL Handbook of Coaching is based on a philosophy of leadership development that the Center for Creative Leadership has honed over thirty years with rigorous research and with long rich experience in the practice of leadership coaching The book uses a coaching framework to give a compass to leaders who are called to coach as a means of building sustainability and boosting performance in their organizations The book explores the special considerations that leader coaches need to account for when coaching across differences and in special circumstances describes advanced coaching techniques and examines the systemic issues that arise when coaching moves from a one to one relationship to a developmental culture that embraces entire organizations

Fusing Lab and Gallery Sarah M. Schlachetzki,2014-03-15 Why do Japanese artists team up with engineers in order to create so called Device Art What is a nanoscientist s motivation in approaching the artworld In the past few years there has been a remarkable increase in attempts to foster the exchange between art technology and science an exchange taking place in academies museums or even in research laboratories Media art has proven especially important in the dialogue between these cultural fields This book is a contribution to the current debate on art science interdisciplinarity and the discourse of innovation It critically assesses artistic positions that appear as

the ongoing attempt to localize art's position within technological and societal change between now and the future

Dialogues between Art and Business Anke Strauß, 2017-06-20 The relationship between the fine art and the business sphere has never been harmonious it has been rejected fought about ignored exploited criticised and questioned but it is still omnipresent Commonly assumed to be antagonistic situating art and the business organisation sphere in the discourses of new knowledge creation and learning however holds the potential of exploring new ways of relating the two spheres This book investigates such potentialities discussing the limits and challenges of these new forms of relating It does so by first outlining the changing discourses of the art and business spheres and how they produce different ways of relating to their respective worlds Second it brings into conversation an ethnographic study of an art business collaboration organised by two artists with a Deleuzian concept of dialogue Dialogue here is understood as a non hierarchical encounter developing between two spheres a source of creation no longer belonging to anyone In what is here termed a machinic research framework accounting for composition and movement on all scales the book shows how making connections is a discursive and material practice with expectations and imaginaries playing a central role It also addresses the paradoxical interplays between losing control and maintaining control in collaborative attempts between reaching out for the Other and carrying out identity work and between positions in the centre and in the margins of the highly stratified and codified areas of business organisations and fine art Eventually this book examines small dialogical instances that escape the stratifying forces dividing the two worlds thereby creating a temporary space It closes with a reflection on the role of research in thinking and making new ways of relating the world of fine art and the business organisation sphere

Digital Art Christiane Paul, 2023-04-27 Digital art along with the technological developments of its medium has rapidly evolved from the digital revolution into the social media era and to the postdigital and post Internet landscape This new expanded edition of this invaluable overview of the medium traces the emergence of artificial intelligence augmented and mixed realities and Non Fungible Tokens NFTs and surveys themes explored by digital artworks in the areas of activism networks and telepresence and ecological art and the Anthropocene Christiane Paul considers all forms of digital art focusing on the basic characteristics of their aesthetic language and their technological and art historical evolution By looking at the ways in which internet art digital installation software art AR and VR have emerged as recognized artistic practices Digital Art is an essential critical guide

Tactical Biopolitics Beatriz Da Costa, Kavita Philip, 2010-08-13 Scientists scholars and artists consider the political significance of recent advances in the biological sciences Popular culture in this biological century seems to feed on proliferating fears anxieties and hopes around the life sciences at a time when such basic concepts as scientific truth race and gender identity and the human itself are destabilized in the public eye Tactical Biopolitics suggests that the political challenges at the intersection of life science and art are best addressed through a combination of artistic intervention critical theorizing and reflective practices Transcending disciplinary boundaries contributions to this volume focus on the political significance of

recent advances in the biological sciences and explore the possibility of public participation in scientific discourse drawing on research and practice in art biology critical theory anthropology and cultural studies After framing the subject in terms of both biology and art Tactical Biopolitics discusses such topics as race and genetics with contributions from leading biologists Richard Lewontin and Richard Levins feminist bioscience the politics of scientific expertise bioart and the public sphere with an essay by artist Claire Pentecost activism and public health with an essay by Treatment Action Group co founder Mark Harrington biosecurity after 9 11 with essays by artists collective Critical Art Ensemble and anthropologist Paul Rabinow and human animal interaction with a framing essay by cultural theorist Donna Haraway Contributors Gaymon Bennett Larry Carbone Karen Cardozo Gary Cass Beatriz da Costa Oron Catts Gabriella Coleman Critical Art Ensemble Gwen D Arcangelis Troy Duster Donna Haraway Mark Harrington Jens Hauser Kathy High Fatimah Jackson Gwyneth Jones Jonathan King Richard Levins Richard Lewontin Rachel Mayeri Sherie McDonald Claire Pentecost Kavita Philip Paul Rabinow Banu Subramanian subRosa Abha Sur Samir Sur Jacqueline Stevens Eugene Thacker Paul Vanouse Ionat Zurr

Digital Performance Steve Dixon, 2015-01-30 The historical roots key practitioners and artistic theoretical and technological trends in the incorporation of new media into the performing arts The past decade has seen an extraordinarily intense period of experimentation with computer technology within the performing arts Digital media has been increasingly incorporated into live theater and dance and new forms of interactive performance have emerged in participatory installations on CD ROM and on the Web In *Digital Performance* Steve Dixon traces the evolution of these practices presents detailed accounts of key practitioners and performances and analyzes the theoretical artistic and technological contexts of this form of new media art Dixon finds precursors to today's digital performances in past forms of theatrical technology that range from the deus ex machina of classical Greek drama to Wagner's Gesamtkunstwerk concept of the total artwork and draws parallels between contemporary work and the theories and practices of Constructivism Dada Surrealism Expressionism Futurism and multimedia pioneers of the twentieth century For a theoretical perspective on digital performance Dixon draws on the work of Philip Auslander Walter Benjamin Roland Barthes Jean Baudrillard and others To document and analyze contemporary digital performance practice Dixon considers changes in the representation of the body space and time He considers virtual bodies avatars and digital doubles as well as performances by artists including Stelarc Robert Lepage Merce Cunningham Laurie Anderson Blast Theory and Eduardo Kac He investigates new media's novel approaches to creating theatrical spectacle including virtual reality and robot performance work telematic performances in which remote locations are linked in real time Webcams and online drama communities and considers the extratemporal illusion created by some technological theater works Finally he defines categories of interactivity from navigational to participatory and collaborative Dixon challenges dominant theoretical approaches to digital performance including what he calls postmodernism's denial of the new and offers a series of boldly original arguments in their place

The Hidden Sense Cretien Van Campen, 2010-02-26

The uncommon sensory perceptions of synesthesia explored through accounts of synesthetes experiences the latest scientific research and suggestions of synesthesia in visual art music and literature What is does it mean to hear music in colors to taste voices to see each letter of the alphabet as a different color These uncommon sensory experiences are examples of synesthesia when two or more senses cooperate in perception Once dismissed as imagination or delusion metaphor or drug induced hallucination the experience of synesthesia has now been documented by scans of synesthetes brains that show crosstalk between areas of the brain that do not normally communicate In *The Hidden Sense* Cretien van Campen explores synesthesia from both artistic and scientific perspectives looking at accounts of individual experiences examples of synesthesia in visual art music and literature and recent neurological research Van Campen reports that some studies define synesthesia as a brain impairment a short circuit between two different areas But synesthetes cannot imagine perceiving in any other way many claim that synesthesia helps them in daily life Van Campen investigates just what the function of synesthesia might be and what it might tell us about our own sensory perceptions He examines the experiences of individual synesthetes from Patrick who sees music as images and finds the most beautiful ones spring from the music of Prince to the schoolgirl Sylvia who is surprised to learn that not everyone sees the alphabet in colors as she does And he finds suggestions of synesthesia in the work of Scriabin Van Gogh Kandinsky Nabokov Poe and Baudelaire What is synesthesia It is not van Campen concludes an audiovisual performance a literary technique an artistic trend or a metaphor It is perhaps our hidden sense a way to think visually a key to our own sensitivity

Sustainable City and Creativity Dr Tüzün Baycan, Professor Luigi Fusco Girard, Professor Peter Nijkamp, 2012-11-28 The notion of creative cities where cultural activities and creative and cultural industries play a crucial role in supporting urban creativity and contributing to the new creative economy has become central to most regional and urban development strategies in recent years A creative city is supposed to develop imaginative and innovative solutions to a range of social economic and environmental problems economic stagnancy urban shrinkage social segregation global competition or more Cities and regions around the world are trying to develop facilitate or promote concentrations of creative innovative and or knowledge intensive industries in order to become more competitive These places are seeking new strategies to combine economic development with quality of place that will increase economic productivity and encourage growth Against this increasing interest in creative cities this volume offers a coherent set of articles on sustainable and creative cities and addresses modern theories and concepts relating to research on sustainability and creativity It analyses principles and practices of the creative city for the formulation of policies and recommendations towards the sustainable city It brings together leading academics with different approaches from different disciplines to provide a comprehensive and holistic overview of creativity and sustainability of the city linking research and practice In doing so it puts forward ideas about stimulating the production of an innovative knowledge for a creative and sustainable city and transforming a specific knowledge into a general common knowledge which suggests best future policy actions decision

making processes and choices for the change towards a human sustainable development of the city

Video Yvonne Spielmann, 2010-08-13 An argument that video is not merely an intermediate stage between analog and digital but a medium in its own right traces the theoretical genealogy of video and examines the different concepts of video seen in works by Vito Acconci Ulrike Rosenbach Steina and Woody Vasulka and others Video is an electronic medium dependent on the transfer of electronic signals Video signals are in constant movement circulating between camera and monitor This process of simultaneous production and reproduction makes video the most reflexive of media distinct from both photography and film in which the image or a sequence of images is central Because it is processual and not bound to recording and the appearance of a frame video shares properties with the computer In this book Yvonne Spielmann argues that video is not merely an intermediate stage between analog and digital but a medium in its own right Video has metamorphosed from technology to medium with a set of aesthetic languages that are specific to it and current critical debates on new media still need to recognize this Spielmann considers video as transformation imagery acknowledging the centrality in video of the transitions between images and the fact that these transitions are explicitly reflected in new processes After situating video in a genealogical model that demonstrates both its continuities and discontinuities with other media Spielmann considers three strands of video praxis documentary experimental art and experimental image making which is concerned primarily with signal processing She then discusses selected works by such artists as Vito Acconci Ulrike Rosenbach Joan Jonas Nam June Paik Peter Campus Dara Birnbaum Nan Hoover Lynn Hershman Gary Hill Steina and Woody Vasulka Bill Seaman and others These works serve to demonstrate the spectrum of possibilities in video as medium and point to connections with other forms of media Finally Spielmann discusses the potential of interactivity complexity and hybridization in the future of video as a medium

MediaArtHistories Oliver Grau, 2010-08-13 Leading scholars take a wider view of new media placing it in the context of art history and acknowledging the necessity of an interdisciplinary approach in new media art studies and practice Digital art has become a major contemporary art form but it has yet to achieve acceptance from mainstream cultural institutions it is rarely collected and seldom included in the study of art history or other academic disciplines In *MediaArtHistories* leading scholars seek to change this They take a wider view of media art placing it against the backdrop of art history Their essays demonstrate that today's media art cannot be understood by technological details alone it cannot be understood without its history and it must be understood in proximity to other disciplines film cultural and media studies computer science philosophy and sciences dealing with images Contributors trace the evolution of digital art from thirteenth century Islamic mechanical devices and eighteenth century phantasmagoria magic lanterns and other multimedia illusions to Marcel Duchamp's inventions and 1960s kinetic and op art They reexamine and redefine key media art theory terms machine media exhibition and consider the blurred dividing lines between art products and consumer products and between art images and science images Finally *MediaArtHistories* offers an approach for an interdisciplinary expanded image science

which needs the trained eye of art history Contributors Rudlof Arnheim Andreas Broeckmann Ron Burnett Edmond Couchot Sean Cubitt Dieter Daniels Felice Frankel Oliver Grau Erkki Huhtamo Douglas Kahn Ryszard W Kluszczyński Machiko Kusahara Timothy Lenoir Lev Manovich W J T Mitchell Gunalan Nadarajan Christiane Paul Louise Poissant Edward A Shanken Barbara Maria Stafford and Peter Weibel Interactive Dramaturgies Heide Hageböling, 2004 Interactive media require new forms of dramaturgy Heide Hageböling develops a new understanding of dramaturgy Interactive Dramaturgy which goes beyond interactive storytelling Contributions by international multimedia authors designers and artists outline concepts and strategies for multimedia productions These outstanding example projects cover various genres culture museum TV and education Interactive media are complex and have multiple dimensions A linear dramaturgy therefore no longer holds The global connection via Internet fosters further dimensions of exchange and competition Interactive dramaturgies define rules transition points and dimensions of multi user environments Multimedia real and virtual elements must be carefully integrated within applications or installations Interactive dramaturgies help design and create environments and content that lead to immersion active exploration and knowledge acquisition and that motivate users to repeated visits **Aesthetic Computing** Paul A. Fishwick, 2006 The application of the theory and practice of art to computer science how aesthetics and art can play a role in computing disciplines **The Global Genome** Eugene Thacker, 2006-09-08 How global biotechnology is redefining life itself In the age of global biotechnology DNA can exist as biological material in a test tube as a sequence in a computer database and as economically valuable information in a patent In *The Global Genome* Eugene Thacker asks us to consider the relationship of these three entities and argues that by their existence and their interrelationships they are fundamentally redefining the notion of biological life itself Biological science and the biotech industry are increasingly organized at a global level in large part because of the use of the Internet in exchanging biological data International genome sequencing efforts genomic databases the development of World Intellectual Property policies and the borderless business of biotech are all evidence of the global intersections of biology and informatics of genetic codes and computer codes Thacker points out the internal tension in the very concept of biotechnology the products are more tech than bio but the technology itself is fully biological composed of the biomaterial labor of genes proteins cells and tissues Is biotechnology a technology at all he asks or is it a notion of life itself that is inseparable from its use in the biotech industry The three sections of the book cover the three primary activities of biotechnology today the encoding of biological materials into digital form as in bioinformatics and genomics its recoding in various ways including the biocolonialism of mapping genetically isolated ethnic populations and the newly pervasive concern over biological security and its decoding back into biological materiality as in tissue engineering and regenerative medicine Thacker moves easily from science to philosophy to political economics enlivening his account with ideas from such thinkers as Georges Bataille Georges Canguilhem Michel Foucault Antonio Negri and Paul Virilio The global genome says Thacker makes it impossible to

consider biotechnology without the context of globalism

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

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

to information and another issuing a warning against the threats to networked knowledge posed by globalization

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

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

BOOK JACKET

The Genome Incorporated Kate O'Riordan, 2016-03-09 *The Genome Incorporated* examines the proliferation of human genomics across contemporary media cultures It explores questions about what it means for a technoscience to thoroughly saturate everyday life and places the interrogation of the science media relationship at the heart of this enquiry The book develops a number of case studies in the mediation and consumption of genomics including the emergence of new direct to the consumer bioinformatics companies the mundane propagation of testing and genetic information through lifestyle television programming and public and private engagements with art and science institutions and events Through these novel sites this book examines the proliferating circuits of production and consumption of genetic information and theorizes this as a process of incorporation Its wide ranging case studies ensure its appeal to readers across the social sciences

Narratives in Times of Radical Transformation Toshio Kawai, Jonas Fahlbusch, Hans-Liudger Dienel, Ortwin Renn, Regina Renn, 2024-11-18 This book explores how narratives have been and can be used to facilitate radical transformations towards a more sustainable future Scholars from various disciplines have been increasingly utilizing social and cultural narratives to understand personal social and cultural transformations These narratives offer guiding principles for achieving personal social and cultural transformations Drawing on various fields such as psychoanalysis psychology sociology technology cultural studies and related areas this book presents different perspectives on narratives in situations of transformation exploring both commonalities and differences The interdisciplinary and transdisciplinary research that underpins this book emphasizes the co creation of knowledge between political academic and civil society actors and therefore necessitates shared narratives that can foster common problem solving strategies Shared narratives also play a crucial role in legitimizing goals by supporting pluralistic value and norm integration Offering new insights on how interdisciplinary research and therapeutic practice can assist individuals groups and even entire cultures in facilitating radical transformations towards more peaceful and sustainable living conditions this book will be a key resource for scholars and researchers of sociology psychology technology cultural studies and related areas It was originally published as a special issue of *Innovation The European Journal of Social Science Research*

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