International Compendium - Prix Ars Electronica 2003

CyberArts 2003

Net Vision / Net Excellence - Interactive Art
Computer Animation / Visual Effects - Digital Musics - u19

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Prix ars electronica Hannes Leopoldseder,2003   **Prix Ars Electronica 2003 Cyberarts** ,2003   Prix Ars Electronica Christine Schöpf,Hannes Leopoldseder,2003   **Cyberarts 2003** Hannes Leopoldseder,Christine Schopf,2003   **The Art and Science of Interface and Interaction Design (Vol. 1)** Christa Sommerer,Laurent Mignonneau,2008-09-08 Artists and creators in interactive art and interaction design have long been conducting research on human machine interaction Through artistic conceptual social and critical projects they have shown how interactive digital processes are essential elements for their artistic creations Resulting prototypes have often reached beyond the art arena into areas such as mobile computing intelligent ambiences intelligent architecture fashionable technologies ubiquitous computing and pervasive gaming Many of the early artist developed interactive technologies have influenced new design practices products and services of today s media society This book brings together key theoreticians and practitioners of this field It shows how historically relevant the issues of interaction and interface design are as they can be analyzed not only from an engineering point of view but from a social artistic and conceptual and even commercial angle as well   **Imagery in the 21st Century** Oliver Grau,2013-08-16 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 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 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   **Prixars Electronica** ,2003   **PrixArs Electronica** x Ars Electronica 2003, Linz,2003   *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   *Code* Gerfried Stocker,Christine Schöpf,2003 Edited by Gerfried Stocker and Christine Schepf Essays by Peter J Bentley Erkki Huhtamo Friedrich Kittler and Pierre Levy   <u>Interactive Digital Narrative</u> Hartmut Koenitz,Gabriele Ferri,Mads Haahr,Diğdem Sezen,Tonguç İbrahim Sezen,2015-04-10 The book is concerned with narrative in digital media that changes according to user input Interactive Digital Narrative IDN It provides a broad overview of current issues and future directions in this multi disciplinary field that includes humanities based and computational perspectives It assembles the voices of leading researchers and practitioners like Janet Murray Marie Laure Ryan Scott Rettberg and Martin Rieser In three sections it covers history theoretical perspectives and varieties of practice including narrative game design with a special focus on changes in the power relationship between audience and author enabled by interactivity After discussing the historical development of diverse forms the book presents theoretical standpoints including a semiotic perspective a proposal for a specific theoretical framework and an inquiry into the role of artificial intelligence Finally it analyses varieties of current practice from digital poetry to location based applications artistic experiments and expanded remakes of older narrative game titles   *Cyberarts* Christian Schenck,Hannes Leopoldseder,Christine Schöpf,1997 The Prix Ars Electronica has become a focal point for cyber artists in the realm of contemporary art they are the creative ones leaving the bonds of traditions behind the crossing over the boundaries between disciplines Cyber artists are opening up the mass medium of the Internet to new forms of artistic creativity in research and development dominated by industry They are taking new directions with regards to programs and interfaces they are shaping interactivity as the key cultural technology They are creating new worlds of images and sound in art science and research dissolving the traditional boundaries to make imagination and knowledge comprehensible In the Prix Ars Electronica competition organized in 1997 for the eleventh time by the Austrian Broadcasting Corporation four juries of international experts have selected the 58 prize winning works presented in this book from a total of 877 entries The results of the Prix Ars Electronica 97 once again act as a seismography for the current state of digital media creativity on the way to cyber art   **Experimental Music** Gail Priest,2009 Summary A lively accessible survey of contemporary exploratory music in Australia Complemented by iamges and an audio CD it offers a fascinating glimpse into the vibrant world of sound art and the role of experimentation in contemporary Australian culture   *Aesthetics of Interaction in Digital Art* Katja Kwastek,2015-08-21 An art historical perspective on interactive media art that provides theoretical and methodological tools for understanding and analyzing digital art Since the 1960s artworks that

involve the participation of the spectator have received extensive scholarly attention Yet interactive artworks using digital media still present a challenge for academic art history In this book Katja Kwastek argues that the particular aesthetic experience enabled by these new media works can open up new perspectives for our understanding of art and media alike Kwastek herself an art historian offers a set of theoretical and methodological tools that are suitable for understanding and analyzing not only new media art but also other contemporary art forms Addressing both the theoretician and the practitioner Kwastek provides an introduction to the history and the terminology of interactive art a theory of the aesthetics of interaction and exemplary case studies of interactive media art Kwastek lays the historical and theoretical groundwork and then develops an aesthetics of interaction discussing such aspects as real space and data space temporal structures instrumental and phenomenal perspectives and the relationship between materiality and interpretability Finally she applies her theory to specific works of interactive media art including narratives in virtual and real space interactive installations and performance with case studies of works by Olia Lialina Susanne Berkenheger Stefan Schemat Teri Rueb Lynn Hershman Agnes Heged s Tmema David Rokeby Sonia Cillari and Blast Theory **25 Jahre Netzwerk für Kunst, Technologie und Gesellschaft** Hannes Leopoldseder,Christine Schöpf,Gerfried Stocker,2004 Edited by Hannes Leopoldseder Christine Schapf and Gerfried Stocker Essays by Peter Higgins Horst Hartner Hiroshi Ishii Siegbert Janko Gustav Pomberger Scott Ritter Itsuo Sakane Hans Peter Schwarz et al **CyberArts 2018** Hannes Leopoldseder,Christine Schöpf,Gerfried Stocker,2018-09-29 Out of all of the media art competitions the Prix Ars Electronica has the richest tradition in the world Awarded every year since 1987 the competition is considered a barometer of trends in global media art thanks to its consistency and the large number of high quality submissions it receives Containing many pictures and texts as well as statements by the jury the book assembles the artworks recognized in 2018 in the categories of Computer Animation Digital Communities Interactive Art and u19 CREATE YOUR WORLD In addition the publication again features a best of selection of works submitted to the European Commission s STARTS Prize competition This highly remunerated competition focuses on innovative projects that deal with a combination of science technology and art Science Technology and ARTS Festival dates Ars Electronica Festival Linz September 6 10 2018 CyberArts 2015 Hannes Leopoldseder,Christine Schöpf,Gerfried Stocker,2015 With numerous illustrations and texts by the artists and members of the jury the book presents the award winning works of the Prix Ars Electronica 2015 Founded in 1987 the Prix Ars Electronica is the most time honored media arts competition in the world The winners are awarded the coveted Golden Nica statuette the most important distinction for creativity and pioneering spirit in the area of digital media International experts evaluate the thousands of works submitted in the categories Computer Animation Film VFX Hybrid Art Digital Musics Sound Art the next idea voestalpine Art and Technology Grant and the youth competition u19 CREATE YOUR WORLD The Golden Nica for the category Pioneers of Media Art has now been awarded for the second time Exhibition Ars Electronica Festival Linz Austria 03 09 07 09 2015

CyberArts 2021 Markus Jandl,Gerfried Stocker,2022-01-04 The award winning works from a lively year in media art Since 1987 the Prix Ars Electronica has been one of the most prestigious prizes in media art The jury includes experts in the fields of Computer Film VFX Digital Music Sound Art Artificial Intelligence and Life Art **The Systemic Image** Inge Hinterwaldner,2017-01-20 A new conceptualization of the relationship between the systemic and the iconic in real time simulations that distinguishes among four levels of forming Computer simulations conceive objects and situations dynamically in their changes and progressions In The Systemic Image Inge Hinterwaldner considers not only the technical components of dynamic computer simulations but also the sensory aspects of the realization Examining the optic the acoustic the tactile and the sensorimotor impressions that interactive real time simulations provide she finds that iconicity plays a dominant yet unexpected role Based on this and close readings of a series of example works Hinterwaldner offers a new conceptualization of the relationship between systemic configuration and the iconic aspects in these calculated complexes Hinterwaldner discusses specifications of sensorialization necessary to make the simulation dynamic perceivable Interweaving iconicity with simulation she explores the expressive possibilities that can be achieved under the condition of continuously calculated explicit changes She distinguishes among four levels of forming the systems perspective as a process and schema that establishes the most general framework of simulations the mathematical model which marks off the boundaries of the simulation s actualization the iconization and its orientation toward the user and interaction design necessary for the full unfolding of the simulation The user makes manifest what is initially latent Viewing the simulation as an interface Hinterwaldner argues that not only does the sensorially designed aspect of the simulation seduce the user but the user also makes an impact on the simulation on the dynamic and perhaps on the iconization although not on the perspectivation The influence is reciprocal **CyberArts 2017** Hannes Leopoldseder,2017 The Prix Ars Electronica is the most time honored media arts competition Ever since its inception in 1987 the Priz Ars Electronica has been honoring creativity and innovativeness in the use of digital media This year experts from all over the world evaluated 3677 submissions from 106 countries in four categories computer animation film vfx hybrid art digital musics and sound art and the u19 create your world competition for young people Back cover

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