



Ars Electronica 2004

The 20th Anniversary of the Festival of Art, Technology and Society

1984 1989 1994 1999 2004

Threshold—The World in Twenty-Five Years

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Ars Electronica 2004 Christine Schöpf, Gerfried Stocker, 2004 *Prix Ars Electronica* Hannes Leopoldseder, 2004 A representative cross section of the best of the works in the award categories computer animation Visual Effects interactive art Net Vision Net Excellence Digital music and U19 freestyle 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 *The Art and Science of Interface and Interaction Design* Christa Sommerer, Laurent Mignonneau, 2008-08-19 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 *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

Art and Society 1972-2022-2072 Anton Biebl, Elisabeth Hartung, 2023-12-13 Since the advent of modernity art has been associated with freedom provocation and courage In 1972 art was to unfold its potential as an emancipatory and creative force as part of the Gesamtkunstwerk of the XX Olympic Games in Munich according to the grand vision of its planners The international avant garde of the time including Walter de Maria Gerhard Richter Andy Warhol and Dan Flavin enthusiastically developed revolutionary concepts Many of these remained in draft form After the tragic assassination of Israeli athletes concepts such as the Spielstra e were canceled This publication is the first to give an impression of the playful participatory cultural programme of 1972 In the second part of the book a multitude of voices from all over the world look to the future International authors and artists use contemporary examples to convey the importance of the arts in shaping the democratic society of the future

Controls and Art Amy LaViers, Magnus Egerstedt, 2014-01-23 Dancing humanoids robotic art installations and music generated by mathematically precise methods are no longer science fiction in fact they are the subject of this book This first of its kind anthology assembles technical research that makes such creations possible In order to mechanize something as enigmatic and personal as dance researchers must delve deeply into two distinct academic disciplines control theory and art Broadly this research uses techniques from the world of art to inspire methods in control

enables artistic endeavours using advanced control theory and aids in the analysis of art using metrics devised by a systems theoretic approach To ensure that artistic influences are well represented the individual chapters are focused so that they relate their contribution to the arts meaningfully and explicitly Specially composed introductions set up the contributions either in terms of inspiration by artistic principles or their contribution to the arts through new analysis tools To facilitate this the majority of the chapters are authored jointly by experts in control theory and by artists including dancers choreographers puppeteers and painters Connections between controls and art then permeate the text so that these important relationships play a central role in the book Controls and Art surveys current projects in this area including a disco dancing robot a reactive museum exhibit and otherworldly music and illuminates open problems and topics for research in this emerging interdisciplinary field It will draw attention both from experts in robotics and control interested in developing the artistic side of their creations and from academics studying dance theater music and the visual arts with an interest in avant garde means of production

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 Kluszczynski 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 *Austrian Information*, 2003

Performing Archives/Archives of Performance Gunhild Borggreen, Rune Gade, 2013-07-12 Performing Archives Archives of Performance contributes to the ongoing critical discussions of performance and its disappearance of the ephemeral and its reproduction of archives and mediatized recordings of liveness The many contributions by excellent scholars and artists from a broad range of interdisciplinary fields as well as from various locations in research geographies demonstrate that despite

the extensive discourse on the relationship between performance and the archive inquiry into the productive tensions between ephemerality and permanence is by no means outdated or exhausted New ways of understanding archives history and memory emerge and address theories of enactment and intervention while concepts of performance constantly proliferate and enable a critical focus on archival residue The contributions in *Performing Archives Archives of Performance* cover philosophical inquiries as well as discussions of specific art works performances and archives Contributions by Heike Roms Amelia Jones Julie Louise Bacon Peter van der Meijden Emma Willis Rivka Syd Eisner Rachel Fensham Sarah Whatley Tracy C Davis Barnaby King Laura Luise Schultz Malene Vest Hansen Mette Sandbye Bodil Marie Stavning Thomsen Margeritha Sprio Annelis Kuhlmann Morten S ndergaard Martha Wilson Catherine Bagnall Paul Clarke Solveig Gade Gunhild Borggreen Rune Gade Louise Wolthers Mathias Danbolt Marco Pustianaz Gunhild Borggreen is Associate Professor at the Department of Arts and Cultural Studies at the University of Copenhagen Rune Gade is Associate Professor at the Department of Arts and Cultural Studies at the University of Copenhagen

Net Works Xtine Burrough,2012 Offers an inside look into the process of successfully developing thoughtful innovative digital media 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 Combining practical skills for web authoring with critical perspectives on the web this book is ideal for courses in new media design art communication critical studies media and technology or popular digital internet culture

Interactive Digital Narrative 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

Computer-Aided Architectural Design Futures (CAADFutures) 2007 Andy Dong,Andrew Vande Moere,John S. Gero,Asko Riitahuhta,2007-11-19 Internationally refereed papers present the state of the art in computer aided architectural design research These papers reflect the theme of the 12th International Conference of CAADFutures Integrating Technologies for Computer Aided Design Collectively they provide the technological foundation for new ways of thinking about using computers to design In addition they address the

education of designers themselves *Screen- und Interfacedesign* Torsten Stapelkamp, 2007-05-18 Die Themen Screen Interface Interaction und Informationsdesign deren Zusammenhänge und Grundlagen für Konzeption und Gestaltung werden in diesem Buch ausführlich dargestellt Dabei betrachtet der Autor auch die medienspezifischen Gestaltungsmethodiken und beschreibt darauf aufbauend Gestaltungskonzepte und Produktionsabläufe Der Autor erläutert wie man Nutzerbedürfnisse und Bedienqualität durch Usability Testverfahren und Evaluierungsstrategien ermitteln und ermöglichen kann Es wird aufgezeigt dass Screendesign nicht nur die Illustrierung vorgegebener Konzepte ist und dass ein Interface Bedeutungsträger ist mit dem auch das Image eines Produktes gestaltet wird und somit Bestandteil des Corporate Design ist Auf der beigefügten CD-ROM befinden sich Erläuterungsgrafiken und exemplarische Dateien Listen mit Tipps der jeweiligen Kapitel Beispiele für Flowcharts Funktionslayouts und Storyboards Fragebogen zum Thema Usability und Evaluierung *Robots and Art* Damith Herath, Christian Kroos, Stelarc, 2016-05-04 The first compendium on robotic art of its kind this book explores the integration of robots into human society and our attitudes fears and hopes in a world shared with autonomous machines It raises questions about the benefits risks and ethics of the transformative changes to society that are the consequence of robots taking on new roles alongside humans It takes the reader on a journey into the world of the strange the beautiful the uncanny and the daring and into the minds and works of some of the world's most prolific creators of robotic art Offering an in depth look at robotic art from the viewpoints of artists engineers and scientists it presents outstanding works of contemporary robotic art and brings together for the first time some of the most influential artists in this area in the last three decades Starting from a historical review this transdisciplinary work explores the nexus between robotic research and the arts and examines the diversity of robotic art the encounter with robotic otherness machine embodiment and human robot interaction Stories of difficulties pitfalls and successes are recalled characterising the multifaceted collaborations across the diverse disciplines required to create robotic art Although the book is primarily targeted towards researchers artists and students in robotics computer science and the arts its accessible style appeals to anyone intrigued by robots and the arts **The Music Instinct** Philip Ball, 2010-09-02 From Bach fugues to Indonesian gamelan from nursery rhymes to rock music has cast its light into every corner of human culture But why music excites such deep passions and how we make sense of musical sound at all are questions that have until recently remained unanswered Now in *The Music Instinct* award winning writer Philip Ball provides the first comprehensive accessible survey of what is known and still unknown about how music works its magic and why as much as eating and sleeping it seems indispensable to humanity Deftly weaving together the latest findings in brain science with history mathematics and philosophy *The Music Instinct* not only deepens our appreciation of the music we love but shows that we would not be ourselves without it *The Sunday Times* hailed it as a wonderful account of why music matters with Ball's passion for music evident on every page *New Media in the White Cube and Beyond* Christiane Paul, 2008 *New Media in the White Cube and Beyond* perceptively addresses the challenges

inherent in the digital arts The book will be a great asset to the study and practice of presenting media art for many years to come Barbara London curator Museum of Modern Art New York Provocative and original New Media in the White Cube and Beyond represents an important contribution to the fields of new media museum studies and contemporary art Alexander Alberro author of Conceptual Art and the Politics of Publicity

Cultured Meat Fouad Sabry,2021-10-11 What Is Cultured Meat Cultured meat is a meat produced by in vitro cell cultures of animal cells It is a form of cellular agriculture Cultured meat is produced using tissue engineering techniques traditionally used in regenerative medicines The concept of cultured meat was popularized by Jason Matheny in the early 2000s after he co authored a paper on cultured meat production and created New Harvest the world s first nonprofit organization dedicated to in vitro meat research Cultured meat has the potential to address substantial global problems of the environmental impact of meat production animal welfare food security and human health How You Will Benefit I Insights and validations about the following topics Chapter 1 Cultured Meat Chapter 2 Biotech Foods Chapter 3 Quorn Chapter 4 Bioart Chapter 5 Cellular Agriculture Society Chapter 6 Divestment Chapter 7 Food Vs Feed Chapter 8 List Of Meat Substitutes Chapter 9 Eco Economic Decoupling Chapter 10 Timeline Of Cellular Agriculture Chapter 11 Tissue Culture Chapter 12 New Harvest II Answering the public top questions about cultured meat III Real world examples for the usage of cultured meat in many fields IV 17 appendices to explain briefly 266 emerging technology in each industry to have 360 degree full understanding of cultured meat technologies Who This Book Is For Professionals undergraduate and graduate students enthusiasts hobbyists and those who want to go beyond basic knowledge or information for any kind of cultured meat

Critical Play Mary Flanagan,2013-02-08 An examination of subversive games like The Sims games designed for political aesthetic and social critique For many players games are entertainment diversion relaxation fantasy But what if certain games were something more than this providing not only outlets for entertainment but a means for creative expression instruments for conceptual thinking or tools for social change In Critical Play artist and game designer Mary Flanagan examines alternative games games that challenge the accepted norms embedded within the gaming industry and argues that games designed by artists and activists are reshaping everyday game culture Flanagan provides a lively historical context for critical play through twentieth century art movements connecting subversive game design to subversive art her examples of playing house include Dadaist puppet shows and The Sims She looks at artists alternative computer based games and explores games for change considering the way activist concerns including worldwide poverty and AIDS can be incorporated into game design Arguing that this kind of conscious practice which now constitutes the avant garde of the computer game medium can inspire new working methods for designers Flanagan offers a model for designing that will encourage the subversion of popular gaming tropes through new styles of game making and proposes a theory of alternate game design that focuses on the reworking of contemporary popular game practices

Sensory Perception Friedrich G. Barth,Patrizia Giampieri-Deutsch,Hans-Dieter Klein,2012-10-13 Sensory

perception mind and matter aims at a deeper understanding of the many facets of sensory perception and their relations to brain function and cognition It is an attempt to promote the interdisciplinary discourse between the neurosciences and psychology which speaks the language of cognitive experiences and philosophy which has been thinking about the meaning and origin of consciousness since its beginning Leading experts contribute to such a discourse by informing the reader about exciting modern developments both technical and conceptual and by pointing to the big gaps still to be bridged The various chapters provide access to scientific research on sensory perception and the mind from a broad perspective covering a large spectrum of topics which range from the molecular mechanisms at work in sensory cells to the study of the unconscious and to neurophilosophy

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