Aesthetics Of Interaction In Digital Art

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In the Sphere of The Soviets - Charles Merewether 2021-03-20
The book distinctive is listed in points (i) it focuses on Eastern European art covering the historical avant-garde to the post-war and contemporary periods of; (ii) it looks at some key artists in the countries that have not been given so much attention within this content i.e. Georgia, Dagestan, Chechnya and Central Asia;

(iii) it looks beyond Eastern Europe to the influence of Russia/Soviet Union in Asia. It explores the theoretical models developed for understanding contemporary art across Eastern Europe and focus on the new generation of Georgian artists who emerged in the immediate years before and after the country's independence from the Soviet Union; and on to discuss the legacy and debates around

monuments across Poland, Russia and Ukraine.helps in Better understanding the postwar and contemporary art in Eastern Europe.

Materializing New Media Anna Munster 2011-11-15

A significant contribution to investigations of the social and cultural impact of new media and digital technologies

The Art of Emergency Chérie Rivers Ndaliko 2020-01-03

The Art of Emergency charts the maneuvers of art through conflict zones across the African continent. Advancing diverse models for artistic and humanitarian alliance, the volume urges conscientious deliberation on the role of aesthetics in crisis through intellectual engagement, artistic innovation, and administrative policy. Across Africa, artists increasingly turn to NGO sponsorship in pursuit of greater influence and funding, while simultaneously NGOs-both international and local-commission arts projects to buttress their interventions and achieve greater reach and marketability. The key values of artistic expression thus become "healing" and "sensitization," measured in turn by "impact" and "effectiveness." Such rubrics obscure the aesthetic complexities of the artworks and the power dynamics that inform their production. Clashes arise as foreign NGOs import foreign aesthetic models and preconceptions about their efficacy, alongside foreign interpretations of politics, medicine, psychology, trauma, memorialization, and so on. Meanwhile, each community embraces its own aesthetic precedents, often at odds with the intentions of humanitarian agencies. The arts are a sphere in which different worldviews enter into conflict and conversation. To tackle the consequences of aid agency arts deployment, volume editors Samuel Mark Anderson and Chérie Rivers Ndaliko assemble ten case studies from across the African continent employing multiple media

including music, sculpture, photography, drama, storytelling, ritual, and protest marches. Organized under three widespread yet under-analyzed objectives for arts in emergency-demonstration, distribution, and remediation-each case offers a different disciplinary and methodological perspective on a common complication in NGO-sponsored creativity. By shifting the discourse on arts activism away from fixations on message and toward diverse investigations of aesthetics and power negotiations, The Art of Emergency brings into focus the conscious and unconscious configurations of humanitarian activism, the social lives it attempts to engage, and the often-fraught interactions between the two.

Human-Computer Interaction. Applications and Services - Masaaki Kurosu 2014-06-09
The 3-volume set LNCS 8510, 8511 and 8512 constitutes the refereed proceedings of the 16th International Conference on Human-Computer Interaction, HCII 2014, held in Heraklion, Crete, Greece in June 2014. The total of 1476 papers and 220 posters presented at the HCII 2014 conferences was carefully reviewed and selected from 4766 submissions. These papers address the latest research and development efforts and highlight the human aspects of design and use of computing systems. The papers 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.

Digital Art, Aesthetic Creation - Paul Crowther 2018-09-18
Is art created with computers really art? This book answers 'yes.' Computers can generate visual art with unique aesthetic effects based on innovations in computer technology and a Postmodern naturalization of technology wherein technology becomes something we live in as well as use. The present study establishes these claims by looking at digital art's historical emergence from the 1960s to the start of the

present century. Paul Crowther, using a philosophical approach to art history, considers the first steps towards digital graphics, their development in terms of three-dimensional abstraction and figuration, and then the complexities of their interactive formats.

An Introduction to New Media and Cybercultures - Pramod K. Nayar 2010-01-11 This introduction to cybercultures provides a cutting-edge and much needed guide to the rapidly changing world of new media and communication. Considers cyberculture and new media through contemporary race, gender and sexuality studies and postcolonial theory Offers a clear analysis of some of the most complex issues in cybercultures, including identity, network societies, new geographies, and connectivity Includes discussions of gaming, social networking, geography, net-democracy, aesthetics, popular internet culture, the body, sexuality and politics Examines key questions in the political economy, racialization, gendering and governance of cyberculture

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.

Aesthetic Creation - Nick Zangwill 2007-08-23 What is the purpose of a work of art? What drives us to make art? Why do we value art and consume it? Nick Zangwill argues that we cannot understand the nature of art without first having answers to these fundamental questions. On his view, which he dubs 'the Aesthetic Creation Theory', a work of art is something created for a particular aesthetic purpose. More specifically, the function of art is to have certain aesthetic properties in virtue of its non-aesthetic properties, and this function arises because of the artist's insight into the nature of these dependence relations and her intention to bring them about. In defending this view, Zangwill provides an account of aesthetic action and aesthetic creative thought and shows how the

Aesthetic Creation Theory can accommodate two kinds of seeming counterexamples to aesthetic theories of art: narrative art and twentieth-century avant-garde art. Aesthetic Creation also contains a detailed exposition and critique of a range of rival views, including Dickie's institutional theory of art, accounts of art that make essential reference to an audience, and sociological theories which purport to explain the nature of art without recourse to the notion of the aesthetic.

Transdisciplinary Digital Art - Randy Adams 2008-05-05
This volume collects selected papers from the past two instances of Digital Art Weeks (Zurich, Switzerland) and Interactive Futures (Victoria, BC, Canada), two parallel festivals of digital media art. The work represented in Transdisciplinary Digital Art is a confirmation of the vitality and breadth of the digital arts. Collecting essays that broadly encompass the digital arts, Transdisciplinary Digital Art gives a clear overview of the on-going strength of scientific, philosophical, aesthetic and artistic research that makes digital art perhaps the defining medium of the 21st Century.

Interactive Experience in the Digital Age - Linda Candy 2014-03-28
The use of interactive technology in the arts has changed the audience from viewer to participant and in doing so is transforming the nature of experience. From visual and sound art to performance and gaming, the boundaries of what is possible for creation, curating, production and distribution are continually extending. As a consequence, we need to reconsider the way in which these practices are evaluated. Interactive Experience in the Digital Age explores diverse ways of creating and evaluating interactive digital art through the eyes of the practitioners who are embedding evaluation in their creative process as a way of revealing and enhancing their practice. It draws on research methods from other disciplines such

as interaction design, human-computer interaction and practice-based research more generally and adapts them to develop new strategies and techniques for how we reflect upon and assess value in the creation and experience of interactive art. With contributions from artists, scientists, curators, entrepreneurs and designers engaged in the creative arts, this book is an invaluable resource for both researchers and practitioners, working in this emerging field.

Chromatic Algorithms - Carolyn L. Kane 2014-08-13
These days, we take for granted that our computer screens—and even our phones—will show us images in vibrant full color. Digital color is a fundamental part of how we use our devices, but we never give a thought to how it is produced or how it came about. Chromatic Algorithms reveals the fascinating history behind digital color, tracing it from the work of a few brilliant computer scientists and experimentally minded artists in the late 1960s and early '70s through to its appearance in commercial software in the early 1990s. Mixing philosophy of technology, aesthetics, and media analysis, Carolyn Kane shows how revolutionary the earliest computer-generated colors were—built with the massive postwar number-crunching machines, these first examples of "computer art" were so fantastic that artists and computer scientists regarded them as psychedelic, even revolutionary, harbingers of a better future for humans and machines. But, Kane shows, the explosive growth of personal computing and its accompanying need for off-the-shelf software led to standardization and the gradual closing of the experimental field in which computer artists had thrived. Even so, the gap between the bright, bold presence of color onscreen and the increasing abstraction of its underlying code continues to lure artists and designers from a wide range of fields, and Kane draws on their work to pose fascinating

questions about the relationships among art, code, science, and media in the twenty-first century.

Innovative Technologies and Learning - Ting-Ting Wu 2018-08-24
This book constitutes the refereed proceedings of the First International Conference on Innovative Technologies and Learning, ICITL 2018, held in Portoroz, Slovenia, in August 2018. The 66 revised full papers presented together with 4 short papers were carefully reviewed and selected from 160 submissions. The papers are organized in the following topical sections: Augmented and Virtual Reality in Education; Collaborative Learning; Design and Framework of Learning Systems; Instructional Strategies; Learning Analytics and Education Data Mining; Mind, Brain and Education; Pedagogies to Innovative Technologies; Personalized and Adaptive Learning; Social Media and Online Learning; Technologies Enhanced Language Learning; Application and Design of Innovative

Learning Software; Educational Data Analytics Techniques and Adaptive Learning Applications; and Innovative Thinking Education and Future Trend Development.

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 Hegedüs, Tmema, David Rokeby, Sonia Cillari, and Blast Theory.

HCI International 2020 - Late Breaking Papers: Multimodality and Intelligence - Constantine Stephanidis 2020-10-16 This book constitutes late breaking papers from the 22nd International Conference on Human-Computer Interaction, HCII 2020, which was held in July 2020. The conference was planned to take place in Copenhagen, Denmark, but had to change to a virtual conference mode due to the COVID-19 pandemic. From a total of 6326 submissions, a total of 1439 papers and 238 posters have been accepted for publication in the HCII 2020 proceedings before the conference took place. In addition, a total of 333 papers and 144 posters are included in the volumes of the proceedings published after the conference as "Late Breaking Work" (papers and posters). These contributions address the latest research and development efforts in the field and highlight the human aspects of design and use of computing systems.

Handbook of Research on Digital Media and Creative Technologies - Harrison, Dew 2015-03-31

Emerging technologies enable a wide variety of creative expression, from music and video to innovations in visual art. These aesthetics, when properly explored, can enable enhanced communication between all kinds of people and cultures. The Handbook of Research on Digital Media and Creative Technologies considers the latest research in education, communication, and creative social expression using digital technologies. By exploring advances in art and culture across national and sociological borders, this handbook serves to provide artists, theorists, information communication specialists, and researchers with the tools they need to effectively disseminate their ideas across the digital plane.

Seductive Interaction Design - Stephen P. Anderson 2011-06-13

What happens when you've built a great website or app, but no one seems to care? How do you get people to stick around long enough to see how your service might be of value? In Seductive Interaction Design, speaker and author Stephen P. Anderson takes a fresh approach to designing sites and interactions based on the stages of seduction. This beautifully designed book examines what motivates people to act. Topics include: AESTHETICS, BEAUTY, AND BEHAVIOR: Why do striking visuals grab our attention? And how do emotions affect judgment and behavior? PLAYFUL SEDUCTION: How do you create playful engagements during the moment? Why are serendipity, arousal, rewards, and other delights critical to a good experience? THE SUBTLE ART OF SEDUCTION: How do you put people at ease through clear and suggestive language? What are some subtle ways to influence behavior and get people to move from intent to action? THE GAME OF SEDUCTION: How do you continue motivating people long after the first encounter? Are there lessons to be gained from learning theories or game design? Principles from psychology are found throughout the book, along with dozens of examples

showing how these techniques have been applied with great success. In addition, each section includes interviews with influential web and interaction designers.

From Fingers to Digits - Margaret A. Boden 2019-07-16
Essays on computer art and its relation to more traditional art, by a pioneering practitioner and a philosopher of artificial intelligence. In From Fingers to Digits, a practicing artist and a philosopher examine computer art and how it has been both accepted and rejected by the mainstream art world. In a series of essays, Margaret Boden, a philosopher and expert in artificial intelligence, and Ernest Edmonds, a pioneering and internationally recognized computer artist, grapple with key questions about the aesthetics of computer art. Other modern technologies—photography and film—have been accepted by critics as ways of doing art. Does the use of computers compromise computer art's aesthetic credentials in ways that the use of cameras does not? Is writing a computer program equivalent to painting with a brush? Essays by Boden identify types of computer art, describe the study of creativity in AI, and explore links between computer art and traditional views in philosophical aesthetics. Essays by Edmonds offer a practitioner's perspective, considering, among other things, how the experience of creating computer art compares to that of traditional art making. Finally, the book presents interviews in which contemporary computer artists offer a wide range of comments on the issues raised in Boden's and Edmonds's essays.

Windows and Mirrors - Jay David Bolter 2005-09-23
The experience of digital art and how it is relevant to information technology. In Windows and Mirrors: Interaction Design, Digital Art, and the Myth of Transparency, Jay David Bolter and Diane Gromala argue that, contrary to Donald Norman's famous dictum, we do not always want

our computers to be invisible "information appliances." They say that a computer does not feel like a toaster or a vacuum cleaner; it feels like a medium that is now taking its place beside other media like printing, film, radio, and television. The computer as medium creates new forms and genres for artists and designers; Bolter and Gromala want to show what digital art has to offer to Web designers, education technologists, graphic artists, interface designers, HCI experts, and, for that matter, anyone interested in the cultural implications of the digital revolution. In the early 1990s, the World Wide Web began to shift from purely verbal representation to an experience for the user in which form and content were thoroughly integrated. Designers brought their skills and sensibilities to the Web, as well as a belief that a message was communicated through interplay of words and images. Bolter and Gromala argue that invisibility or transparency is only half the story; the goal of digital design is to establish a rhythm between transparency—made possible by mastery of techniques—and reflection—as the medium itself helps us understand our experience of it. The book examines recent works of digital art from the Art Gallery at SIGGRAPH 2000. These works, and their inclusion in an important computer conference, show that digital art is relevant to technologists. In fact, digital art can be considered the purest form of experimental design; the examples in this book show that design need not deliver information and then erase itself from our consciousness but can engage us in an interactive experience of form and content.

Brain Art - Anton Nijholt 2019-05-25 This is the first book on brain-computer interfaces (BCI) that aims to explain how these BCI interfaces can be used for artistic goals. Devices that measure changes in brain activity in various regions of our brain are available and they make it possible to investigate how brain activity is related to experiencing and creating

art. Brain activity can also be monitored in order to find out about the affective state of a performer or bystander and use this knowledge to create or adapt an interactive multi-sensorial (audio, visual, tactile) piece of art. Making use of the measured affective state is just one of the possible ways to use BCI for artistic expression. We can also stimulate brain activity. It can be evoked externally by exposing our brain to external events, whether they are visual, auditory, or tactile. Knowing about the stimuli and the effect on the brain makes it possible to translate such external stimuli to decisions and commands that help to design, implement, or adapt an artistic performance, or interactive installation. Stimulating brain activity can also be done internally. Brain activity can be voluntarily manipulated and changes can be translated into computer commands to realize an artistic vision. The chapters in this book have been written by researchers in human-computer interaction, brain-computer interaction,

neuroscience, psychology and social sciences, often in cooperation with artists using BCI in their work. It is the perfect book for those seeking to learn about brain-computer interfaces used for artistic applications.

*Human-Computer Interaction. Theory, Design, Development and Practice*Masaaki Kurosu 2016-07-04
The 3-volume set LNCS 9731, 9732, and 9733 constitutes the refereed proceedings of the 18th International Conference on Human-Computer Interaction, HCII 2016, held in Toronto, ON, Canada, in July 2016. The total of 1287 papers and 186 posters presented at the HCII 2016 conferences and were carefully reviewed and selected from 4354 submissions. The papers 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 volumes constituting the full 27-volume set of the conference proceedings.

Aesthetic Science - Arthur P. Shimamura
2012-01-02
What do we do when we view a work of art?
What does it mean to have an 'aesthetic'
experience? Are such experiences purely in the
eye of the beholder? This book addresses the
nature of aesthetic experience from the
perspectives of philosophy psychology and
neuroscience.

Digital Synesthesie - Katharina Gsöllpointner
2016-05-10
Die Publikation versammelt die Ergebnisse des
künstlerischen Forschungsprojekts DIGITAL
SYNESTHESIA (2013-2016) und stellt erstmals
ein umfassendes Kompendium zum Begriff der
"Digitalen Synästhesie" dar. "Digitale
Synästhesie" umfasst ein völlig neues Konzept
der digitalen Künste im 21. Jahrhundert, das die
multimediale, auf dem binären Code basierende
Ästhetik der digitalen Kunst mit der
Multimodalität von Synästhesie als
Wahrnehmungsform verbindet. Unter dem
Begriff "Digital Synesthesia" geben die
Herausgeberinnen diesem neuen Phänomen
nicht nur einen Namen. Texte renommierter
Medien- und Kunsttheoretiker, Medienkünstler
und Neurowissenschaftler vermitteln spannende
Einsichten in die Erforschung der
synästhetischen Wahrnehmungsmöglichkeiten
von multimedialen digitalen Kunstwerken.

Defining Art, Creating the Canon - Paul
Crowther 2007-03-15
A lively and accessible read, suitable for non-
philosophers, this book reinvigorates central
debates in aesthetics and art theory. The book is
split into three parts, Culture and Artistic Value,
The Aesthetic and the Artistic, and Distinctive
Modes of Imaging.

Art, Aesthetics, and the Brain - Joseph P.
Huston 2015
What neural processes underlie the appreciation
of painting, music, and dance? How did such
processes evolve? This book brings together
experts in genetics, psychology, neuroimaging,

neuropsychology, art history, and philosophy to explore these questions. It sets the stage for a cognitive neuroscience of art and aesthetics.

Encyclopedia of Human Computer Interaction - Ghaoui, Claude 2005-12-31
Esta enciclopedia presenta numerosas experiencias y discernimientos de profesionales de todo el mundo sobre discusiones y perspectivas de la la interacción hombre-computadoras

HCI in Business, Government and Organizations: eCommerce and Consumer Behavior - Fiona Fui-Hoon Nah 2019-07-10
This two-volume set LNCS 11588 and 11589 constitutes the refereed proceedings of the 6th International Conference on Business, Government, and Organizations, HCIBGO 2019, held in July 2019 as part of HCI International 2019 in Orlando, FL, USA. HCII 2019 received a total of 5029 submissions, of which 1275 papers and 209 posters were accepted for publication after a careful reviewing process. The 63 papers presented in these two volumes are organized in topical sections named: Electronic, Mobile and Ubiquitous Commerce, eBanking and Digital Money, Consumer Behaviour, Business Information Systems, Dashboards and Visualization, Social Media and Big Data Analytics in B

A Philosophy of Computer Art Dominic Lopes 2009-09-10
What is computer art? Do the concepts we usually employ to talk about art, such as 'meaning', 'form' or 'expression' apply to computer art? A Philosophy of Computer Art is the first book to explore these questions. Dominic Lopes argues that computer art challenges some of the basic tenets of traditional ways of thinking about and making art and that to understand computer art we need to place particular emphasis on terms such as 'interactivity' and 'user'. Drawing on a wealth of examples he also explains how the roles of the computer artist and computer art user

distinguishes them from makers and spectators of traditional art forms and argues that computer art allows us to understand better the role of technology as an art medium.

Digital Vision and the Ecological Aesthetic (1968 - 2018) - Lisa FitzGerald 2020-12-10
Digital technology has transformed the way that we visualise the natural world, the art we create and the stories we tell about our environments. Exploring contemporary digital art and literature through an ecocritical lens, Digital Vision and the Ecological Aesthetic (1968 - 2018) demonstrates the many ways in which critical ideas of the sublime, the pastoral and the picturesque have been renewed and shaped in digital media, from electronic literature to music and the visual arts. The book goes on to explore the ecological implications of these new forms of cultural representation in the digital age and in so doing makes a profound contribution to our understanding of digital art practice in the 21st century.

The State of the Real - Damian Sutton 2007-01-26
Looks at the different ways in which 'realism' and reality have been understood in art history, with a focus on debates about the real within photography. Emphasising the role of art in shaping, as well as reflecting, notions of the real, this book features contributions from a number of contemporary artists.

Digital Aesthetics - Sean Cubitt 1998-10-15
The aesthetic nature and purposes of computer culture in the contemporary world are investigated in this book. Sean Cubitt casts a cool eye on the claims of cybertopians, tracing the globalization of the new medium and enquiring into its effects on subjectivity and sociality. Drawing on historical scholarship, philosophical aesthetics and the literature of cyberculture, the author argues for a genuine democracy beyond the limitations of the free market and the global corporation. Digital arts are identified as having a vital part to play in

this process. Written in a balanced and penetrating style, the book both conveniently summarizes a huge literature and sets a new agenda for research and theory.

Analyzing Art, Culture, and Design in the Digital Age - Mura, Gianluca 2015-09-23
Technological advancements have influenced many fields of study, and the visual arts are no exception. With the development of new creative software and computer programs, artists and designers are free to create in a digital context, equipped with precision and efficiency. Analyzing Art, Culture, and Design in the Digital Age brings together a collection of chapters on the digital tools and processes impacting the fields of art and design, as well as related cultural experiences in the digital sphere. Including the latest scholarly research on the application of technology to the study, implementation, and culture of creative practice, this publication is an essential reference source for researchers, academicians, and professionals interested in the influence of technology on art, design, and culture. This publication features timely, research-based chapters discussing the connections between art and technology including, but not limited to, virtual art and design, the metaverse, 3D creative design environments, cultural communication, and creative social processes.

The New Aesthetic and Art - Scott Contreras-Koterbay 2016-07-14
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, 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.

Time and the Digital - Timothy Scott Barker 2012
Eschewing the traditional focus on object/viewer spatial relationships, Timothy 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 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.

Time and the Digital Timothy Scott Barker 2012
An original consideration of the temporal in digital art and aesthetics

An Ethico-Phenomenology of Digital Art Practices - Giuseppe Torre 2020-12-31
Digital art practitioners work under the constant threat of a medium – the digital – that objectifies the self and depersonalises artistic identities. If digital technology is a pharmakon in that it can be either cure or poison, with regard to digital art practices the digital may have in fact worked

as a placebo that has allowed us to push back the date in which the crisis between digital and art will be given serious thought. This book is hence concerned with an analysis of such a relationship and proposes their rethinking in terms of an ethico-phenomenological practice informed by an in-depth understanding of the digital medium. Giuseppe Torre engages with underground cultures such as Free and Libre Open Source Software (FLOSS) and its ties with art discourse. The discussion is informed by various philosophical discourses and media theories, with a focus on how such ideas connect back to the existing literature in performance studies. Replete with examples of artwork and practices, this book will be of great interest to students and scholars of theatre and performance studies, art and technology.

A Companion to Digital Art - Christiane Paul 2022-01-06
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. 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 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

Postdigital Aesthetics - D. Berry 2015-05-26

Postdigital Aesthetics is a contribution to questions raised by our newly computational everyday lives and the aesthetics which reflect both the postdigital nature of this age, but also critical perspectives of a post-internet world.

Museums and Digital Culture - Tula Giannini 2019-05-06

This book explores how digital culture is transforming museums in the 21st century. Offering a corpus of new evidence for readers to explore, the authors trace the digital evolution of the museum and that of their audiences, now fully immersed in digital life, from the Internet to home and work. In a world where life in code and digits has redefined human information behavior and dominates daily activity and communication, ubiquitous use of digital tools and technology is radically changing the social contexts and purposes of museum exhibitions and collections, the work of museum professionals and the expectations of visitors, real and virtual. Moving beyond their walls, with local and global communities, museums are evolving into highly dynamic, socially aware and relevant institutions as their connections to the global digital ecosystem are strengthened. As they adopt a visitor-centered model and design visitor experiences, their priorities shift to engage audiences, convey digital collections, and tell stories through exhibitions. This is all part of crafting a dynamic and innovative museum identity of the future, made whole by seamless integration with digital culture, digital thinking, aesthetics, seeing and hearing, where visitors are welcomed participants. The international and interdisciplinary chapter contributors include digital artists, academics, and museum professionals. In themed parts the chapters present varied evidence-based research and case studies on museum theory, philosophy, collections, exhibitions, libraries, digital art and digital future, to bring new insights and perspectives, designed to inspire readers. Enjoy the journey!

Research and Development in Art, Design and Creativity Rae Earnshaw 2016-07-12 This book details how research and development in art and design can be formulated, progressed, measured, and reviewed. It explores the challenges of interdisciplinary research and highlights its importance and significance for the future of research in art and design and its relationship to science and technology. The author looks at how creative processes and ideas are devised and how technology and its applications are changing these processes and the way in which research is developed and advanced. The use of digital environments in art and design, and the application of new frameworks, tools, and opportunities for the expression of new ideas and design are discussed. Research and Development in Art, Design and Creativity is an essential read for anyone interested in the concept of collaboration and communication and how this applies to art and its creation.

Technology, Design and the Arts - Opportunities and Challenges Rae Earnshaw 2020-06-22 This open access book details the relationship between the artist and their created works, using tools such as information technology, computer environments, and interactive devices, for a range of information sources and application domains. This has produced new kinds of created works which can be viewed, explored, and interacted with, either as an installation or via a virtual environment such as the Internet. These processes generate new dimensions of understanding and experience for both the artist and the public's relationships with the works that are produced. This has raised a variety of interdisciplinary opportunities and issues, and these are examined. The symbiotic relationship between artistic works and the cultural context in which they are produced is reviewed. Technology can provide continuity by making traditional methods and techniques more efficient and effective. It can

also provide discontinuity by opening up new perspectives and paradigms. This can generate new ideas, and produce a greater understanding of artistic processes and how they are implemented in practice. Tools have been used from the earliest times to create and modify artistic works. For example, naturally occurring pigments have been used for cave paintings. What has been created provides insight into the cultural context and social environment at the time of creation. There is an interplay between the goal of the creator, the selection and use of appropriate tools, and the materials and representations chosen. Technology, Design and the Arts - Opportunities and Challenges is relevant for artists and technologists and those engaged in interdisciplinary research and development at the boundaries between these disciplines.