New Media In Art World Of Art | 1ed87663fd74392379e92a4c4f48a861

Painting with Mixed Media
Art in the Age of the Internet
Expanded Internet Art
The Art of Social Media
Giving Bodies Back to Data
The Complete Book of Mixed Media
Beyond Globalization
Trends, Experiences, and Perspectives in Immersive Multimedia and Augmented Reality
Contemporary Art and Digital Culture
The Software Arts
Beyond New Media Art
Performing Image
A Companion to Digital Art
Digital Art
New Media in Late 20th-century Art
Multidisciplinary Perspectives on New Media Art
Re-envisioning the Contemporary Art Canon
Globalizing Contemporary Art
Beyond the Box
The Global Contemporary Art World
Digital Art
New Media in the White Cube and Beyond
Fred Forest’s Utopia
Rethinking Cultural Criticism
Paik’s Virtual Archive
Dysfunction and Decentralization in New Media Art and Education
The Art of Immersion: How the Digital Generation Is Remaking Hollywood, Madison Avenue, and the Way We Tell Stories
Making Art Work
New Media in Art
Aesthetics of Interaction in Digital Art
New Media Art
Women, Art, and Technology
Making It in the Art World
At the Edge of Art

An examination of how artists have combined performance and moving image for decades, anticipating our changing relation to images in the internet era. In Performing Image, Isobel Harbison examines how artists have combined performance and moving image in their work since the 1960s, and how this work anticipates our changing relations to images since the advent of smart phones and the spread of online prosumerism. Over this period, artists have used a variety of DIY modes of self-imaging and circulation--from home video to social media--suggesting how and why Western subjects might seek alternative platforms for self-expression and self-representation. In the course of her argument, Harbison offers close analyses of works by such artists as Robert Rauschenberg, Yvonne Rainer, Mark Leckey, Wu Tsang, and Martine Syms. Harbison argues that while we produce images, images also produce us--those that we take and share, those that we see and assimilate through mass media and social media, those that we encounter in museums and galleries. Although all the artists she examines express their relation to images uniquely, they also offer a vantage point on today's productive-consumptive image circuits in which billions of us are caught. This unregulated, all-encompassing image performativity, Harbison writes, puts us to work, for free, in the service of global corporate expansion. Harbison offers a three-part interpretive framework for understanding this new proximity to images as it is negotiated by these artworks, a detailed outline of a set of connected practices--and a declaration of the value of art in an economy of attention and a crisis of representation.

A valuable overview of artists' use of new technology . . . [this collection offers] an excellent introduction to new media art.--"The Art Book."

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.

How digital technologies affect the way we conceive of the self and its relation to the world, considered through the lens of media art practices. In Tactics of Interfacing, Ksenia Fedorova explores how digital technologies affect the way we conceive of the self and its relation to the world. With the advent of ubiquitous computing, the self becomes an object of technological application, increasingly defined by data received from tracking technologies. Subtly, these technologies encourage versions of ourselves that are easier to interpret computationally. Fedorova views these shifts in self-perception through the lens of contemporary media art practices, examining a
range of artistic tactics that enable embodied and intimate experiences of machinic operations on our lives.

Contemporary Art and Digital Culture analyses the impact of the internet and digital technologies upon art today. Art over the last fifteen years has been deeply inflected by the rise of the internet as a mass cultural and socio-political medium, while also responding to urgent economic and political events, from the financial crisis of 2008 to the ongoing conflicts in the Middle East. This book looks at how contemporary art addresses digitality, circulation, privacy, and globalisation, and suggests how feminism and gender binaries have been shifted by new mediations of identity. It situates current artistic practice both in canonical art history and in technological predecessors such as cybernetics and net.art, and takes stock of how the art-world infrastructure has reacted to the internet’s promises of democratisation. An invaluable resource for undergraduate and postgraduate students of contemporary art — especially those studying history of art and art practice and theory — as well as those working in film, media, curation, or art education. Melissa Gronlund is a writer and lecturer on contemporary art, specialising in the moving image. From 2007–2015, she was co-editor of the journal Afterall, and her writing has appeared there and in Artforum, e-flux journal, frieze, the NewYorker.com, and many other places.

Re-envisioning the Contemporary Art Canon: Perspectives in a Global World seeks to dissect and interrogate the nature of the present-day art field, which has experienced dramatic shifts in the past 50 years. In discussions of the canon of art history, the notion of ‘inclusiveness’, both at the level of rhetoric and as a desired practice is on the rise and gradually replacing talk of ‘exclusion’, which dominated critiques of the canon up until two decades ago. The art field has dramatically, if insufficiently, changed in the half-century since the first protests and critiques of the exclusion of ‘others’ from the art canon. With increased globalization and shifting geopolitics, the art field is expanding beyond its Euro-American focus, as is particularly evident in the large-scale international biennales now held all over the globe. Are canons and counter-canons still relevant? Can they be re-envisioned rather than merely revised? Following an introduction that discusses these issues, thirteen newly commissioned essays present case studies of consecration in the contemporary art field, and three commissioned discussions present diverse positions on issues of the canon and consecration processes today. This volume will be of interest to instructors and students of contemporary art, art history, and museum and curatorial studies.

"Paul does an impressive job of compressing the activity of a huge field, in which there are no obvious heroes and no single aesthetic line.” —Publishers Weekly

A sourcebook to the intersection between art and technology identifies the major female players in this movement, featuring a series of essays exploring the line between these two fields written by artists and promoters who are well respected in their fields. (Fine Arts)

In Paik’s Virtual Archive, Hanna B. Hölling contemplates the identity of multimedia artworks by reconsidering the role of conservation in our understanding of what the artwork is and how it functions within and beyond a specific historical moment. In Hölling’s discussion of works by Nam June Paik (1932–2006), the hugely influential Korean American artist who is considered the progenitor of video art, she explores the relation between the artworks’ concept and material, theories of musical performance and performativity, and the Bergsonian concept of duration, as well as the parts these elements play in the conceptualization of multimedia artworks. Hölling combines her astute assessment of artistic technologies with ideas from art theory, philosophy, and aesthetics to probe questions related to materials and materiality, not just in Paik’s work but in contemporary art in general. Ultimately, she proposes that the archive—the physical and virtual realm that encompasses all that is known about an artwork—is the foundation for the identity and continuity of every work of art.

Doing the business : producing consumption in the Hong Kong art world -- New media art and cultural globalism in South Korea -- Globalizing Indian contemporary art : the biennial as rhetorical form -- Social production of contemporary art in the PRC : higher education and the branding of 'contemporary Chinese art' -- Contemporary art and post-national identities in the State of Palestine

"'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"

Explore a diverse array of adventurous mixed media art techniques with 101 More Mixed Media Techniques. Whether you are an experienced artist or just starting out, you'll discover new, approachable concepts for creating and embellishing your own mixed media art. Inside this book, you'll find a wide variety of versatile techniques, from printmaking and wabi-sabi painting to paper collage and resists. Each technique is presented with simple, easy-to-follow instructions and beautiful examples from talented mixed media artists. In addition to learning new techniques, you'll also discover ideas and inspiration for using the techniques in your own projects. With a plethora of options to choose from, 101 More Mixed Media Techniques has something for every artist and is guaranteed to spark new forms of creativity!

A contributing editor at Wired examines the way entertainment has shifted in the face of new media and discusses the way that people such as Will Wright, James Cameron and Damon Lindelof are changing how we play, relax and think. Reprint.

Today, contemporary art is a global phenomenon. Biennales, museums, art fairs, galleries, auction houses, academies and audiences for contemporary visual art are all institutions whose presence on a global scale has widened tremendously during the past two decades. Thus, by including contemporary art from non-Western regions, these traditional Western art institutions have not only broadened their scope to a greater extent, but have also been challenged themselves by the new cultural, economic and media world order of globalization. How contemporary art is made ‘international’ is the subject of this book, tracing as it does developments during the past two decades, while focusing particularly on the mechanisms of ‘globality’ which are at work in the art world today. The book critically investigates fundamental questions like: What is ‘New Internationalism’ in contemporary art, and how has it affected the art world? How does New Internationalism relate to concepts like ethnicity, aesthetics, standard art history, and new media? And how is New Internationalism, rather paradoxically, furthered to a greater extent by global capitalism than it is by seemingly progressive art projects?

When using digital technologies, many types of dysfunction can occur, ranging from hardware malfunctions to software errors and human ineptitude. Many new media artworks employ various strategies of dysfunctionality in order to explore issues of power within societies and culture. Robert W. Sweeny examines how digital artists have embraced the concept of the error or glitch as a form for freedom—imperfection or dysfunction can be an integral element of the project. In this book, he offers practical models and ideas for how artists and educators can incorporate digital technologies and integrate discussions of decentralized models of artistic production.

Does living in a globally networked society mean that we are moving toward a single, homogenous world culture? Or, are we headed for clashes between center and periphery, imperial and subaltern, Western and non-Western, First and Third World? The interdisciplinary essays in Beyond Globalization present us with another possibility—that new media will lead to new kinds of “worldmaking.” This provocative volume brings together the best new work of scholars within such diverse fields as history, sociology, anthropology, film, media studies, and art. Whether examining the inauguration of a virtual community on the website Second Life or investigating the appropriation of biotechnology for transgenic art, this collection highlights how mediated practices have become integral to global culture; how social practices have emerged out of computer-related industries; how contemporary apocalyptic narratives reflect the anxieties of a U.S. culture facing global challenges; and how design, play, and technology help us understand the histories and ideals behind the digital architectures that mediate our everyday actions.

The creative collaborations of engineers, artists, scientists, and curators over the past fifty years. Artwork as opposed to experiment? Engineer versus artist? We often see two different cultural realms separated by impervious walls. But some fifty years ago, the borders between technology and art began to be breached. In this book, W. Patrick McCray shows how in this era, artists eagerly collaborated with engineers and scientists to explore new technologies and create visually and sonically compelling multimedia works. This art emerged from corporate laboratories, artists' studios, publishing houses, art galleries, and university campuses. Many of the biggest stars of the art
world--Robert Rauschenberg, Yvonne Rainer, Andy Warhol, Carolee Schneemann, and John Cage--participated, but the technologists who contributed essential expertise and aesthetic input often went unrecognized.

Interactive art: definition and origins -- Interaction as an aesthetic experience -- The aesthetics of purposeless behavior: play as a boundary concept -- The aesthetics of interaction in digital art -- Case studies.

Art in the Age of the Internet, 1989 to Today is the first major thematic group exhibition in the United States to examine the radical impact of internet culture on visual art. Featuring 60 artists, collaborations, and collectives, the exhibition is comprised of over 70 works across a variety of mediums, including painting, performance, photography, sculpture, video, web-based projects, and virtual reality. The exhibition is divided into five sections that explore themes such as emergent ideas of the body and notions of human enhancement; the internet as a site of both surveillance and resistance; the circulation and control of images and information; the possibilities for exploring identity and community afforded by virtual domains; and new economies of visibility accelerated by social media. Throughout, the work in the exhibition addresses the internet-age democratization of culture that comprises our current moment. The earliest work in the exhibition is from 1989, the year that Tim Berners-Lee invented the World Wide Web. This development, and others that followed in quick succession, modernized the internet, and in the process radically changed our way of life—from how we access and generate information, make friends and share experiences, to how we imagine our future bodies and how nations police national security. 1989 also marked a watershed moment across the globe, with significant shifts in politics, geographies, and economies. Events such as the fall of the Berlin Wall and protests in Tiananmen Square signaled the beginning of our current globalized age, which cannot be imagined without the internet.

You Are Here: Art After the Internet is the first major publication to critically explore both the effects and affects that the internet has had on contemporary artistic practices. Responding to an era that has increasingly chosen to dub itself as “post-internet,” this collective text explores the relationship of the internet to art practices from the early millennium to the present day. The book positions itself as a provocation on the current state of cultural production, relying on first-person accounts from artists, writers and curators as the primary source material. The book raises urgent questions about how we negotiate the formal, aesthetic and conceptual relationship of art and its effects after the ubiquitous rise of the internet. “You Are Here is the best anything I’ve read in ages and I’m jealous I’m not a contributor. I really loved it. It’s a joy to see new green shoots of cultural tendencies emerging from barren soil.” — Douglas Coupland

“A bottom-up strategy [intended] to produce a focused, thorough, and compelling presence on the most popular social-media platforms [guiding] you through steps to build your foundation, amass your digital assets, optimize your profile, attract more followers, and effectively integrate social media and blogging”—Amazon.com.

A New York Times Best Art Book of 2020 A new manifesto for cyberfeminism The divide between the digital and the real world no longer exists: we are connected all the time. How do we find out who we are within this digital era? Where do we create the space to explore our identity? How can we come together and create solidarity? The glitch is often dismissed as an error, a faulty overlaying, but, as Legacy Russell shows, liberation can be found within the fissures between gender, technology and the body that it creates. The glitch offers the opportunity for us to perform and transform ourselves in an infinite variety of identities. In Glitch Feminism, Russell makes a series of radical demands through memoir, art and critical theory, and the work of contemporary artists who have travelled through the glitch in their work. Timely and provocative, Glitch Feminism shows how the error can be a revolution.

An examination of the bodily, situated aspects of data-visualization work, looking at visualization practices around the development of MRI technology. Our bodies are scanned, probed, imaged, sampled, and transformed into data by clinicians and technologists. In this book, Silvia Casini reveals the affective relations and materiality that turn data into image—and in so doing, gives bodies back to data. Opening the black box of MRI technology, Casini examines the bodily, situated aspects of visualization practices around the development of this technology. Reframing existing narratives of biomedical innovation, she emphasizes the important but often overlooked roles played by aesthetics, affectivity, and craft practice in medical visualization. Combining history, theory, laboratory ethnography, archival research,
and collaborative art-science, Casini retrieves the multiple presences and agencies of bodies in data visualization, mapping the traces of scientists’ body work and embodied imagination. She presents an in-depth ethnographic study of MRI development at the University of Aberdeen’s biomedical physics laboratory, from the construction of the first whole-body scanner for clinical purposes through the evolution of the FFC-MRI. Going beyond her original focus on MRI, she analyzes a selection of neuroscience- or biomedicine-inspired interventions by artists in media ranging from sculpture to virtual reality. Finally, she presents a methodology for designing and carrying out small-scale art-science projects, describing a collaboration that she herself arranged, highlighting the relational and aesthetic-laden character of data that are the product of craftsmanship and affective labor at the laboratory bench.

New media has been gaining importance in the academic world as well as the artistic world through the concept of new media art. As the connections between art and communication technologies grow and further embrace a wide range of concepts, interpretations, and applications, the number of disciplines that will be touched will likewise continue to expand. Multidisciplinary Perspectives on New Media Art is a collection of innovative research on the methods and intersections between new media, artistic practices, and digital technologies. While highlighting topics including audience relationship, digital art, and computer animation, this book is ideally designed for academicians, researchers, high-level art students, and art professionals.

A collection of desktop computer art works by more than fifty creators features designs by engineers, software programmers, and biologists; highlights pieces that do not fall into the realm of formal art; and explores six ways in which technology is creating new artistic forums. Presents a career development guide for artists, covering such topics as evaluating works, submitting art to museums and galleries, organizing events, raising funds, and using social media to promote one's art.

How to use painting mediums such as acrylic, watercolor, oil paint, ink, tempera, and pastels in combination with glazes, gesso, wax, and other materials for use in collages, scrapbooks, memory boxes, photo albums, and individual art pieces.

The innovative French media artist and prankster-provocateur Fred Forest first gained notoriety in 1972 when he inserted a small blank space in Le Monde, called it 150 cm2 of Newspaper (150 cm2 de papier journal), and invited readers to fill in the space with their own work and mail their efforts to him. In 1977, he satirized speculation in both the art and real estate markets by offering the first parcel of officially registered "artistic square meters" of undeveloped rural land for sale at an art auction. Although praised by leading media theorists -- Vilém Flusser lauded Forest as "the artist who pokes holes in media" -- Forest's work has been largely ignored by the canon-making authorities. Forest calls himself "France's most famous unknown artist." In this book, Michael Leruth offers the first book-length consideration of this iconoclastic artist, examining Forest's work from the 1960s to the present. Leruth shows that Forest chooses alternative platforms (newspapers, mock commercial ventures, video-based interactive social interventions, media hacks and hybrids, and, more recently, the Internet) that are outside the exclusive precincts of the art world. A fierce critic of the French contemporary art establishment, Forest famously sued the Centre Pompidou in 1994 over its opaque acquisition practices. After making foundational contributions to Sociological Art in the 1970s and the Aesthetics of Communication in the 1980s, the pioneering Forest saw the Internet as another way for artists to bypass the art establishment in the 1990s. Arguing that there is a strong utopian quality in Forest's work, Leruth sees this utopianism not as naive or conventional but as a reverse utopianism: rather than envisioning an impossible ideal, Forest reenvisions and probes the quasi-utopia of our media-augmented everyday reality. The interface is the symbolic threshold to be crossed with an open mind.

Presents an overview of the use of new intellectual and scientific technologies in modern art, discussing the creations of such influential artists as Eadweard Muybridge, Robert Rauschenberg, and Bill Viola and incorporating into the latest edition coverage of new developments in digital work. Original.
Digital technology has had a major impact on the production and experience of art during the past decade and a half. Paul surveys digital art from its appearance in the early 1990s up to the present day. 180 illustrations.

An alternative history of software that places the liberal arts at the very center of software's evolution. In The Software Arts, Warren Sack offers an alternative history of computing that places the arts at the very center of software's evolution. Tracing the origins of software to eighteenth-century French encyclopedists' step-by-step descriptions of how things were made in the workshops of artists and artisans, Sack shows that programming languages are the offspring of an effort to describe the mechanical arts in the language of the liberal arts. Sack offers a reading of the texts of computing—code, algorithms, and technical papers—that emphasizes continuity between prose and programs. He translates concepts and categories from the liberal and mechanical arts—including logic, rhetoric, grammar, learning, algorithm, language, and simulation—into terms of computer science and then considers their further translation into popular culture, where they circulate as forms of digital life. He considers, among other topics, the "arithmetization" of knowledge that presaged digitization; today's multitude of logics; the history of demonstration, from deduction to newer forms of persuasion; and the post-Chomsky absence of meaning in grammar. With The Software Arts, Sack invites artists and humanists to see how their ideas are at the root of software and invites computer scientists to envision themselves as artists and humanists.

Featuring a wide variety of mixed media techniques, including drawing and painting, stamping, stitching, ephemera, encaustics, collaging, journaling, and more, The Complete Book of Mixed Media Art is the perfect resource for artists exploring the many ways they can expand their artistic horizons with mixed media art. Each technique is presented with simple step-by-step examples of how to wield basic art tools and materials to effect both traditional and cutting-edge mixed media concepts. Artists will not only learn a variety of new concepts and techniques, but also discover how to apply them within their own mixed media projects. With so many techniques to choose from, The Complete Book of Mixed Media Art will inspire artists of all skill levels to explore the many ways they can get started with the ever-evolving, ever-popular mixed media art form.

Expanded Internet Art is the first comprehensive art historical study of "expanded" internet art practices. Charting the rise of a multidisciplinary approach to online artistic practice in the past decade, the text discusses recent currents in contemporary artistic practice that parallel the explosion of the internet through advances such as social media, smart phones, and faster bandwidth. Internet art is no longer determined solely by its existence on the web; rather, contemporary artists are making more art about informational culture using various methods of both online and offline means. It asks how artists, such as Seth Price, Harm van den Dorpel, Kari Altmann, Artie Vierkant and Oliver Laric, create a critical language in response to the persuasive influence of informational capture on culture and expression, where the environment itself becomes reorganized to be more legible as information.

Beyond the box : diverging curatorial practices is a collection of essays by leading canadian and international curators and artists that explores regions of art outside the gallery or museum. Delving into four main topics : publications, biennials, art museums today, and new media. The book documents contemporary curatorial work beyond the boundaries of traditional curatorial practice. »--

"Beyond New Media Art" is the revised, updated version of a book first published in Italian with the title "Media, New Media, Postmedia" in 2010. Through the circulation of excerpts, reviews and interviews, the book produced some debate outside of Italy, which persuaded the author to release, three years later, this English translation. “Beyond New Media Art” is an attempt to analyze the current positioning of so-called New Media Art in the wider field of contemporary arts, and to explore the historical, sociological and conceptual reasons for its marginal position and under-recognition in recent art history. On the other hand, this book is also an attempt to suggest new critical and curatorial strategies to turn this marginalization into a thing of the past, and to stress the topicality of art addressing the media and the issues of the information age. Domenico Quaranta is an art critic, teacher and curator. He regularly writes for Flash Art and Artpulse.

The concept of immersive multimedia, which is closely related to concepts of augmented reality, brings opportunities in art, education, entertainment, and technology. As such, it is vital to explore the connections between consumers of media content and information parts
that come from multimedia platforms. Trends, Experiences, and Perspectives in Immersive Multimedia and Augmented Reality is a critical scholarly resource that offers solutions to the problems that appear in both theoretical and practical dimensions of immersive multimedia experiences on an interdisciplinary platform. Featuring coverage on a broad range of topics such as cyber behavior, human-computer interaction, and transmedia, this book is geared towards digital artists, media professionals, developers, academicians, researchers, and upper-level graduate students seeking current research on the exploration of immersive multimedia through the perspectives of technology, communications, and art.

An introduction to the art of the Internet examines key works, events, and technological developments that show how artists have employed online technologies to engage with the traditions of art history, focusing on the themes of intellectual property, identity, economics, and power in the networked age. Original.

A timely survey that addresses the relationship between art and electronic technology, including mechanics, light, graphics, robots, virtual reality and the web.

Copyright code : 1ed87663fd7439237e92a4c4f48a861