

Breve Storia Del Computer Vitocampanelli

We learn more every year about the damaging effects of solitary confinement. This unquestionably cruel and unusual punishment leaves prisoners with no human contact, sometimes for years at a time, and it nearly always leads to lasting trauma. In Solitary, Maurizio Torchio takes on the daunting task of narrating this most isolating experience, one in which the captive is not only cut off from society in the walls of a prison, but from human contact itself. Within this closed world seemingly out of time, the prisoner still yearns for human contact. Ultimately, this desire is a form of hope, reminding us that ineluctable human qualities survive even in the most inhumane spaces.

The role of sound and digital media in an information-based society: artists—from Steve Reich and Pierre Boulez to Chuck D and Moby—describe their work. If Rhythm Science was about the flow of things, Sound Unbound is about the remix—how music, art, and literature have blurred the lines between what an artist can do and what a composer can create. In Sound Unbound, Rhythm Science author Paul Miller aka DJ Spooky that Subliminal Kid asks artists to describe their work and compositional strategies in their own words. These are reports from the front lines on the role of sound and digital media in an information-based society. The topics are as diverse as the contributors: composer Steve Reich offers a memoir of his life with technology, from tape loops to video opera; Miller himself considers sampling and civilization; novelist Jonathan Lethem writes about appropriation and plagiarism; science fiction writer Bruce Sterling looks at dead media; Ron Eglash examines racial signifiers in electrical engineering; media activist Naeem Mohaiemen explores the influence of Islam on hip hop; rapper Chuck D contributes “Three Pieces”; musician Brian Eno explores the sound and history of bells; Hans Ulrich Obrist and Philippe Parreno interview composer-conductor Pierre Boulez; and much more. “Press ‘play,’” Miller writes, “and this anthology says ‘here goes.’” The groundbreaking music that accompanies the book features Nam Jun Paik, the Dada Movement, John Cage, Sonic Youth, and many other examples of avant-garde music. Most of this content comes from the archives of Sub Rosa, a legendary record label that has been the benchmark for archival sounds since the beginnings of electronic music. To receive these free music files, readers may send an email to the address listed in the book. Contributors David Allenby, Pierre Boulez, Catherine Corman, Chuck D, Erik Davis, Scott De Lahunta, Manuel DeLanda, Cory Doctorow, Eveline Domnitch, Frances Dyson, Ron Eglash, Brian Eno, Dmitry Gelfand, Dick Hebdige, Lee Hirsch, Vijay Iyer, Ken Jordan, Douglas Kahn, Daphne Keller, Beryl Korot, Jaron Lanier, Joseph Lanza, Jonathan Lethem, Carlo McCormick, Paul D. Miller aka DJ Spooky that Subliminal Kid, Moby, Naeem Mohaiemen, Alondra Nelson, Keith and Mendi Obadike, Hans Ulrich Obrist, Pauline Oliveros, Philippe Parreno, Ibrahim Quaraishi, Steve Reich, Simon Reynolds, Scanner aka Robin Rimbaud, Nadine Robinson, Daniel Bernard Roumain (DBR), Alex Steinweiss, Bruce Sterling, Lucy Walker, Saul Williams, Jeff E. Winner

Sampling and remixing are now common in art, music and new media. Assessing their aesthetic qualities by focusing on technical advances in 1970s and 80s music, and later in art and media, the author argues that ‘Remix’ punches above its deemed cultural weight. Coined by artist and media researcher Bill Seaman, ‘neosentience’ describes a new branch of scientific inquiry related to artificial intelligence. This volume explores the groundbreaking work of Seaman and theoretical physicist Otto E. Rossler in exploring the potential of an intelligent robotic entity possessed of a form of sentience that ever more closely resembles that of a human being. Individual chapters approach the concept from a range of disciplines, including psychology, neuroscience, linguistics, and the arts. Neosentience is a burgeoning area of interest, and this book encourages readers to reflect on how we experience and interpret the world, how memory works, and what it is to be human.

A Digital Poetics

Beyond New Media Art

Gauguin

Found Footage

Music, Analysis, Experience

The Routledge Companion to Remix Studies

English Literati at Table

Con la gran mayoría de los usuarios de Facebook atrapados en un frenesí de friending, liking y commenting, ¿en qué momento podemos desconectar para comprender las consecuencias de nuestras info saturadas vidas? ¿Qué nos obliga a participar tan diligentemente con los sistemas de redes sociales? Redes sin causa examina nuestra obsesión colectiva con la identidad y la autogestión, junto con la fragmentación y la información de sobrecarga endémica de la cultura contemporánea en línea. Con escasez de teoría sobre las consecuencias sociales y culturales de los servicios en línea más populares, Lovink ofrece un análisis crítico pionero de nuestro sobrevalorado mundo en red a partir de estudios de casos en los motores de búsqueda, video online, blogging, radio digital, activismo en los media y la saga de Wikileaks. Este libro ofrece un poderoso mensaje a profesionales de los medios y a los teóricos: colectivamente vamos a dar rienda suelta a nuestra capacidad crítica para influir en el diseño de la tecnología y en los espacios de trabajo, si no queremos desaparecer en la nube. Incisivo pero nunca pesimista, Lovink, partiendo de su larga experiencia en la investigación de medios de comunicación, nos ofrece una crítica de las estructuras políticas y poderes conceptuales incluidos en las tecnologías que dan forma a nuestra vida cotidiana.

The Routledge Companion to Remix Studies comprises contemporary texts by key authors and artists who are active in the emerging field of remix studies. As an organic international movement, remix culture originated in the popular music culture of the 1970s, and has since grown into a rich cultural activity encompassing numerous forms of media. The act of recombining pre-existing material brings up pressing questions of authenticity, reception, authorship, copyright, and the techno-politics of media activism. This book approaches remix studies from various angles, including sections on history, aesthetics, ethics, politics, and practice, and presents theoretical chapters alongside case studies of remix projects. The Routledge Companion to Remix Studies is a valuable resource for both researchers and remix practitioners, as well as a teaching tool for instructors using remix practices in the classroom.

The last few decades have helped dispel the myth that media should remain driven by high-end professionals and market share. This book puts forward the concept of "communications from below" in contrast to the "globalization from above" that characterizes many new developments in international organization and media practices. By examining the social and technological roots that influence current media evolution, Drew allows readers to understand not only the Youtubes and Facebooks of today, but to anticipate the trajectory of the technologies to come. Beginning with a look at the inherent weaknesses of the U.S. broadcasting model of mass media, Drew outlines the early 1960s and 1970s experiments in grassroots media, where artists and activists began to re-engineer electronic technologies to target local communities and underserved audiences. From these local projects emerged national and international communications projects, creating production models, social networks and citizen expectations that would challenge traditional means of electronic media and cultural production. Drew's perspective puts the social and cultural use of the user at the center, not the particular media form. Thus the structure of the book focuses on the local, the national, and the global desire for communications, regardless of the means.

"Teaches art and design principles with referenes to contemporary digital art alongside basic digital tools in Adobe Creative Cloud"—Cover, page [4].

Media + Money + Celebrity = Power = Silvio Berlusconi

New Perspectives in Musical Semiotics

MediaArHistories

The Sack of Rome

Neosentience

The Italian Guillotine

Collectivism After Modernism

Net Works offers an inside look into the process of successfully developing thoughtful, innovative digital media. In many practice-based art texts and classrooms, technology is divorced from the socio-political concerns of those using it. Although there are many resources for media theorists, practice-based students sometimes find it difficult to engage with a text that fails to relate theoretical concerns to the act of creating. Net Works strives to fill that gap. 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. Scholarly introductions to each section apply a theoretical frame for the projects. A companion website offers further resources for hands-on learning. Combining practical skills for web authoring with critical perspectives on the web, Net Works is ideal for courses in new media design, art, communication, critical studies, media and technology, or popular digital/internet culture.

Intermedial Studies provides a concise, hands-on introduction to the analysis of a broad array of texts from a variety of media – including literature, film, music, performance, news and videogames, addressing fiction and non-fiction, mass media and social media. The detailed introduction offers a short history of the field and outlines the main theoretical approaches to the field. Part I explains the approach, examining and exemplifying the dimensions that construct every media product. The following sections offer practical examples and case studies using many examples, which will be familiar to students, from Sherlock Holmes and football, to news, vlogs and videogames. This book is the only textbook taking both a theoretical and practical approach to intermedial studies. The book will be of use to students from a variety of disciplines looking at any form of adaptation, from comparative literature to film adaptations, fan fictions and spoken performances. The book equips students with the language and understanding to confidently and competently apply their own intermedial analysis to any text.

Talking about death is now fashionable, but how should we talk? Who should we listen to - priests, doctors, counsellors, or ourselves? Has psychology replaced religion in telling us how to die? This provocative book takes a sociological look at the revival of interest in death, focusing on the hospice movement and bereavement counselling. It will be required reading for anyone interested in the sociology of death and caring for the dying, the dead or bereaved.

A compilation of writings by a pioneering digital artist blends personal reminiscences, net art theory, fictional narrative, satire, scholarly history, journalism, and language art in a digital sampling of the Internet art world and chronicles the evolution of new media

art forms.

Case Studies in Web Art and Design

The Daily Planet

Media and the Restyling of Politics

A Critic on the Capitalist Culture Beat

Follow for Now

Evaluating User Experience in Games

Una crítica a las redes sociales

It was a pleasure to provide an introduction to a new volume on user experience evaluation in games. The scope, depth, and diversity of the work here is amazing. It attests to the growing popularity of games and the increasing importance developing a range of theories, methods, and scales to evaluate them. This evolution is driven by the cost and complexity of games being developed today. It is also driven by the need to broaden the appeal of games. Many of the approaches described here are enabled by new tools and techniques. This book (along with a few others) represents a watershed in game evaluation and understanding. The eld of game evaluation has truly “come of age”. The broader eld of HCI can begin to look toward game evaluation for fresh, critical, and sophisticated thi- ing about design evaluation and product development. They can also look to games for groundbreaking case studies of evaluation of products. I’ll brie y summarize each chapter below and provide some commentary. In conclusion, I will mention a few common themes and offer some challenges. Discussion In Chapter 1, User Experience Evaluation in Entertainment, Bernhaupt gives an overview and presents a general framework on methods currently used for user experience evaluation. The methods presented in the following chapters are s- marized and thus allow the reader to quickly assess the right set of methods that will help to evaluate the game under development. All these dramatic events stemmed from the exposure of massive political corruption by a small group of Milan magistrates who became national heroes. Yet this controversial book argues instead that the actions of this group amounted to a coup d’etat, conceived by radicalized magistrates in the 1970s and carried out in the 1990s by these same magistrates for explicit political ends that were ultimately achieved in 1996. The authors examine the sources of the magistrates’ political support and protection, the intended beneficiaries of their campaign, and their skillful management of the media.

The Daily Planet is a long-awaited selection of Patricia Aufderheide’s most important critical essays, updated and organized thematically to demonstrate the breadth of her thinking on media and film, public telecommunications policy, and contemporary society. The result is a pithy and provocative exploration of “the culture of daily life under capitalism”. Here, Aufderheide demonstrates criticism that is both activist and analytical. She probes the processes that shape our culture by examining diverse subjects, including the struggle to create quality children’s television programming, the meaning of Paul Harvey, the evolution of the war film over the past thirty years, and the ways journalism is changed by the Internet and other new technologies.

Throughout, Aufderheide foregrounds democratic values, displaying the penetrating insights that have made her a leading public intellectual and commentator on contemporary culture.

How emerging technologies are reshaping the dynamic between musical regulation and resistance

Interviews with Friends and Heroes

Remix Theory: The Aesthetics of Sampling

No Words Posters

Documentary Film: A Very Short Introduction

Meta/data

Redes sin causa

Music, Technology, and the Rise of Configurable Culture

This spirited work commemorates the opening of the EYE Film Institute in Amsterdam in spring 2012. Found Footage, the first exhibition in the new building, takes as its theme the museum’s vast and valuable collection and shows how filmmakers and artists repurpose recent and historical footage to create new works: older narrative structures are unraveled to create new stories, images are recontextualized to produce new meaning, and different edits of the film footage are used to highlight new political or emotional significances. A beautifully illustrated and constructed volume, Found Footage reveals the power of film to be reused and recycled to create endless new pieces of art.

Concocted in Italy by scholars of English and sifted through the judgement of the English editor, this volume traces a curious history of English literature, from the tasty and spicy recipes of the Middle Ages down to very recent times.

No Words Posters is a collection of nearly 200 posters by over 100 designers from around the world. Milani has selectively gathered a visual repertoire of images that transcend the written word to deliver a unique perspective on social issues.ARMANDO MILANI is a member of the Alliance Graphique Internationale (AGI) and president of Milani Design, with offices located in Milan and Provence. His previously published books include: Double Life, From the Eye to the Heart: 50 logos/50 posters and 50 Poems of Lawrence Ferlinghetti and 50 Images of Armando Milani. In 2003, Milani’s poster design War/Peace was selected for international distribution by the United Nations.

Documentary film can encompass anything from Robert Flaherty’s pioneering ethnography Nanook of the North to Michael Moore’s anti-Iraq War polemic Fahrenheit 9/11, from Dziga Vertov’s artful Soviet propaganda piece Man with a Movie Camera to Luc Jacquet’s heart-tugging wildlife epic March of the Penguins. In this concise, crisply written guide, Patricia Aufderheide takes readers along the diverse paths of documentary history and charts the lively, often fierce debates among filmmakers and scholars about the best ways to represent reality and to tell the truths worth telling. Beginning with an overview of the central issues of documentary filmmaking--its definitions and purposes, its forms and founders--Aufderheide focuses on several of its key subgenres, including public affairs films, government propaganda (particularly the works produced during World War II), historical documentaries, and nature films. Her thematic approach allows readers to enter the subject matter through the kinds of films that first attracted them to documentaries, and it permits her to make connections between eras, as well as revealing the ongoing nature of documentary’s core controversies involving objectivity, advocacy, and bias. Interwoven throughout are discussions of the ethical and practical considerations that arise with every aspect of documentary production. A particularly useful feature of the book is an appended list of “100 great documentaries” that anyone with a serious interest in the genre should see. Drawing on the author’s four decades of experience as a film scholar and critic, this book is the perfect introduction not just for teachers and students but also for all thoughtful filmgoers and for those who aspire to make documentaries themselves. About the Series: Combining authority with wit, accessibility, and style, Very Short Introductions offer an introduction to some of life’s most interesting topics. Written by experts for the newcomer, they demonstrate the finest contemporary thinking about the central problems and issues in hundreds of key topics, from philosophy to Freud, quantum theory to Islam.

Sound Unbound

Medialismo

Mashed Up

Intermedial Studies

How Digital Media Affect Culture and Society

Cultural Analytics

The Benevolence Engine

“Don't start an art collective until you read this book.” —Guerrilla Girls “Ever since Web 2.0 with its wikis, blogs and social networks the art of collaboration is back on the agenda. Collectivism after Modernism convincingly proves that art collectives did not stop after the proclaimed death of the historical avant-gardes. Like never before technology reinvents the social and artists claim the steering wheel!” —Geert Lovink, Institute of Network Cultures, Amsterdam “This examination of the succession of post-war avant-gardes and collectives is new, important, and engaged.” — Stephen F. Eisenman, author of The Abu Ghraib Effect “Collectivism after Modernism crucially helps us understand what artists and others can do in mushy, stinky times like ours. What can the seemingly powerless do in the face of mighty forces that seem to have their act really together? Here, Stimson and Sholette put forth many good answers.” —Yes Men Spanning the globe from Europe, Japan, and the United States to Africa, Cuba, and Mexico, Collectivism after Modernism explores the ways in which collectives function within cultural norms, social conventions, and corporate or state-sanctioned art. Together, these essays demonstrate that collectivism survives as an influential artistic practice despite the art world’s star system of individuality. Collectivism after Modernism provides the historical understanding necessary for thinking through postmodern collective practice, now and into the future. Contributors: Irina Aristarkhova, Jesse Drew, Okwui Enwezor, Rubn Gallo, Chris Gilbert, Brian Holmes, Alan Moore, Jelena Stojanović, Reiko Tomii, Rachel Weiss. Blake Stimson is associate professor of art history at the University of California Davis, the author of The Pivot of the World: Photography and Its Nation, and coeditor of Visual Worlds and Conceptual Art: A Critical Anthology. Gregory Sholette is an artist, writer, and cofounder of collectives Political Art Documentation/Distribution and REPOhistory. He is coeditor of The Interventionists: Users' Manual for the Creative Disruption of Everyday Life. “To understand the various forms of postwar collectivism as historically determined phenomena and to articulate the possibilities for contemporary collectivist art production is the aim of Collectivism after Modernism. The essays assembled in this anthology argue that to make truly collective art means to reconsider the relation between art and public; examples from the Situationist International and Group Material to Paper Tiger Television and the Congolese collective Le Groupe Amos make the point. To construct an art of shared experience means to go beyond projecting what Blake Stimson and Gregory Sholette call the “imagined community”: a collective has to be more than an ideal, and more than communal craft; it has to be a truly social enterprise. Not only does it use unconventional forms and media to communicate the issues and experiences usually excluded from artistic representation, but it gives voice to a multiplicity of perspectives. At its best it relies on the participation of the audience to actively contribute to the work, carrying forth the dialogue it inspires.” —BOMB Online video, Web interfaces, file sharing, mailing lists and social networks are transforming our experience of the world. While the social dimension of these Web-related forms dominates public discourse, their aesthetic impact is largely ignored. In response, Web Aesthetics intervenes in the field of new media studies and art theory, proposing an organic theory of digital media aesthetics. Italian media theorist Vito Campanelli tracks the proliferation of Web technologies, platforms and software and offers a catalogue of aesthetic strategies to address their profound cultural impact. As Campanelli argues, when the Web is located inside sociocultural practices, processes and expressions, it becomes a powerful agent of aestheticization of life on a global scale. Vito Campanelli lectures on the theory and technology of mass communication at the University of Naples-L'Orientale. He is a freelance curator of digital culture events and co-founder of MAO -- Media & Arts Office. His essays on media art are regularly published in international journals.

Award-winning author Alexander Stille has been called “one of the best English-language writers on Italy” by the New York Times Book Review, and in The Sack of Rome he sets out to answer the question: What happens when vast wealth, a virtual media monopoly, and acute shamelessness combine in one man? Many are the crimes of Silvio Berlusconi. Stille argues, and, with deft analysis, he weaves them into a single mesmerizing chronicle—an epic saga of rank criminality, cronyism, and self-dealing at the highest levels of power.

A book at the intersection of data science and media studies, presenting concepts and methods for computational analysis of cultural data. How can we see a billion images? What analytical methods can we bring to bear on the astonishing scale of digital culture--the billions of photographs shared on social media every day, the hundreds of millions of songs created by twenty million musicians on Soundcloud, the content of four billion Pinterest boards? In Cultural Analytics, Lev Manovich presents concepts and methods for computational analysis of cultural data. Drawing on more than a decade of research and projects from his own lab,

Manovich offers a gentle, nontechnical introduction to the core ideas of data analytics and discusses the ways that our society uses data and algorithms.

Reclaiming Fair Use

Sampling Digital Music and Culture

The Revival of Death

How to Put Balance Back in Copyright

Space for Your Future

Silvio Berlusconi

Dialoghi

Containing the edited research papers resulting from an ambitious, cross-disciplinary research project, this volume examines the spatiality of virtual inhabited 3D worlds - virtual reality and cyberspace. (Three other volumes look at Interaction, Staging and Methodology.) It is about the communication spaces emerging at the Internet and supported by special 3D interfaces. It is also about the virtual spaces created by virtual reality hardware (CAVEs, panoramic screens, head mounted display systems etc.) and software. Virtual Space: Spatiality in Virtual Inhabited 3D Worlds is interdisciplinary. It deals with philosophical, psychological, communicational, technological and aesthetic aspects of space. While philosophy raises the question concerning the ontology of space - what is space - psychology deals with our perception of space. Communication theory looks at the way in which space supports communication (i.e. that space is a medium for communication), and finally aesthetic analyses exemplify the use of virtual space in virtual cities, in museums and in art.

I, Geronimo Stilton, had returned to the Kingdom of Fantasy on the wings of the Phoenix of Destiny! Blossom, Queen of the Fairies, needed my help once again. But Blossom was behaving strangely. She sent me off on quest after magical quest, each one more bizarre and dangerous than the last. It felt like my missions were building up to something truly terrible right under my snout. Could my friends and I put things right again? It's a story full of twists and turns, mazes and puzzles, and tons of fantastical creatures!

In the increasingly complex and combative arena of copyright in the digital age, record companies sue college students over peer-to-peer music sharing, YouTube removes home movies because of a song playing in the background, and filmmakers are denied a distribution deal when some permissions “i” proves undottable. Patricia Aufderheide and Peter Jaszi chart a clear path through the confusion by urging a robust embrace of a principle long-embedded in copyright law, but too often poorly understood—fair use. By challenging the widely held notion that current copyright law has become unworkable and obsolete in the era of digital technologies, Reclaiming Fair Use promises to reshape the debate in both scholarly circles and the creative community. This indispensable guide distills the authors’ years of experience advising documentary filmmakers, English teachers, performing arts scholars, and other creative professionals into no-nonsense advice and practical examples for content producers. Reclaiming Fair Use begins by surveying the landscape of contemporary copyright law—and the dampening effect it can have on creativity—before laying out how the fair-use principle can be employed to avoid copyright violation. Finally, Aufderheide and Jaszi summarize their work with artists and professional groups to develop best practice documents for fair use and discuss fair use in an international context. Appendixes address common myths about fair use and provide a template for creating the reader’s own best practices. Reclaiming Fair Use will be essential reading for anyone concerned with the law, creativity, and the ever-broadening realm of new media.

This illustrated book, focuses on Gauguin's use of narrative, both as inspiration and fuel for his work and as a tool to create a personal mythology around himself as an artist

An Introduction to Meaning Across Media

Cinema Exposed

Spatiality in Virtual Inhabited 3D Worlds

Television, Power and Patrimony

Media Art Histories : Mediaart Histories

The Phoenix of Destiny (Geronimo Stilton and the Kingdom of Fantasy)

The Routledge Handbook of Remix Studies and Digital Humanities

“ 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.

Ginsborg, a noted historian of contemporary Italy, here explains why Silvio Berlusconi should be taken seriously. This book combines historical narrative with careful analysis of Berlusconi's political development.

Transdisciplinary and intermedial analysis of the experience of music Nowadays musical semiotics no longer ignores the fundamental challenges raised by cognitive sciences, ethology, or linguistics. Creation, action and experience play an increasing role in how we understand music, a sounding structure impinging upon our body, our mind, and the world we live in. Not discarding music as a closed system, an integral experience of music demands a transdisciplinary dialogue with other domains as well. Music, Analysis, Experience brings together contributions by semioticians, performers, and scholars from cognitive sciences, philosophy, and cultural studies, and deals with these fundamental questionings. Transdisciplinary and intermedial approaches to music meet musicologically oriented contributions to classical music, pop music, South American song, opera, narratology, and philosophy. ContributorsPaulo Chagas (University of California, Riverside), Isaac and Zelia Chueke (Universidade Federal do Paraná, OMF/Paris-Sorbonne), Maurizio Corbella (Università degli Studi di Milano), Ian Cross (University of Cambridge), Paulo F. de Castro (CESEM/Departamento de Ciências Musicais; FCSH Universidade Nova de Lisboa), Robert S. Hatten (University of Texas at Austin), David Huron (School of Music, Ohio State University), Jamie Liddle (The Open University), Gabriele Marino (University of Turin), Dario Martinelli (Kaunas University of Technology; International Semiotics Institute), Nicolas Marty (Université Paris-Sorbonne), Maarten Nellestijn (Utrecht University), Małgorzata Pawłowska (Academy of Music in Krakow), Mônica Pedrosa de Pádua (Federal University of Minas Gerais, UFMG), Piotr Podlipniak (Adam Mickiewicz University, Poznan), Rebecca Thumpston (Keele University), Mieczysław Tomaszewski (Academy of Music in Krakow), Lea Maria Lucas Wierød (Aarhus University), Lawrence M. Zbikowski (University of Chicago)

Keywords in Remix Studies consists of twenty-four chapters authored by researchers who share interests in remix studies and remix culture throughout the arts and humanities. The essays reflect on the critical, historical and theoretical lineage of remix to the technological production that makes contemporary forms of communication and creativity possible. Remix enjoys international attention as it continues to become a paradigm of reference across many disciplines, due in part to its interdisciplinary nature as an unexpectedly fragmented approach and method useful in various fields to expand specific research interests. The focus on a specific keyword for each essay enables contributors to expose culture and society ’ s inconclusive relation with the creative process, and questions assumptions about authorship, plagiarism and originality. Keywords in Remix Studies is a resource for scholars, including researchers, practitioners, lecturers and students, interested in some or all aspects of remix studies. It can be a reference manual and introductory resource, as well as a teaching tool across the humanities and social sciences.

Foundations of Digital Art and Design with the Adobe Creative Cloud

One Image Is Enough

A Social History of Contemporary Democratic Media

The Art of Social Imagination After 1945

Not Just Porridge

Maker of Myth

Virtual Space

In this comprehensive and highly interdisciplinary companion, contributors reflect on remix across the broad spectrum of media and culture, with each chapter offering in-depth reflections on the relationship between remix studies and the digital humanities. The anthology is organized into sections that explore remix studies and digital humanities in relation to topics such as archives, artificial intelligence, cinema, epistemology, gaming, generative art, hacking, pedagogy, sound, and VR, among other subjects of study. Selected chapters focus on practice-based projects produced by artists, designers, remix studies scholars, and digital humanists. With this mix of practical and theoretical chapters, editors Navas, Gallagher, and burrough offer a tapestry of critical reflection on the contemporary cultural and political implications of remix studies and the digital humanities, functioning as an ideal reference manual to these evolving areas of study across the arts, humanities, and social sciences. This book will be of particular interest to students and scholars of digital humanities, remix studies, media arts, information studies, interactive arts and technology, and digital media studies.

This text brings together the work of leading academics in media and cultural studies to pursue an agenda of research, analysis and debate about the changing nature of political culture and its mediation.

Net Works

Concepts and Methods

Solitary

Consumerism, Celebrity and Cynicism

Keywords in Remix Studies

Science and Art: The Contemporary Painted Surface

Web Aesthetics