

New Media Art Taschen Basic Art Series

This book constitutes the refereed proceedings of the Second International Conference on Biologically Inspired Music, Sound, Art and Design, EvoMUSART 2013, held in Vienna, Austria, in March 2013, colocated with the Evo* 2013 events EuroGP, EvoCOP, EvoBIO, and EvoApplications. The 11 revised full papers and 5 poster papers presented were carefully reviewed and selected from 36 submissions. They cover a wide range of topics and application areas, including: generative approaches to music, graphics, game content, and narrative; robot gait creation; music information retrieval; computational aesthetics; the mechanics of interactive evolutionary computation; and the art theory of evolutionary computation.

This book constitutes selected papers of the 19th International Conference on Computer-Aided Architectural Design Futures, CAAD Futures 2021, held in Los Angeles, CA, USA, in July 2021. The 33 revised full papers presented were carefully reviewed and selected from 97 submissions. The papers are organized in topical sections on past futures and present futures: research and pedagogy; past futures and present futures; aesthetics and ethics of space; architectural automations and augmentations; design; architectural automations and augmentations; fabrication; architectural automations and augmentations; environment; architectural automations and augmentations; spatial computing.

As the nature of contemporary performance continues to expand into new forms, genres and media, it requires an increasingly diverse vocabulary. Reading Contemporary Performance provides students, critics and creators with a rich understanding of the key terms and ideas that are central to any discussion of this evolving theatrically. Specially commissioned entries from a wealth of contributors map out the many and varied ways of discussing performance in all of its forms – from theatrical and site-specific performances to live and New Media art. The book is divided into two sections: Concepts - Key terms and ideas arranged according to the five characteristic elements of performance art: time; space; action; performer; audience. Methodologies and Turning Points - The seminal theories and ways of reading performance, such as postmodernism, epic theatre, feminisms, happenings and animal studies. Case Studies – entries in both sections are accompanied by short studies of specific performances and events, demonstrating creative examples of the ideas and issues in question. Three different introductory essays provide multiple entry points into the discussion of contemporary performance, and cross-references for each entry also allow the plotting of one’s own pathway. Reading Contemporary Performance is an invaluable guide, providing not just a solid set of familiarities, but an exploration and contextualisation of this broad and vital field.

The beginning of literary scholars from Russia posting a new definition for the nature of literature. Within the framework of Russian Formalism, the term “literariness” was coined. The driving force behind this theoretical inquiry was the desire to identify literature—and art in everyday life. The transformative power of “literariness” is made manifest in many media artworks by renowned artists such as Chantal Akerman, Moa Hatoum, Gary Hill, Jenny Holzer, William Kentridge, Nalini Malani, Bruce Nauman, Martha Rosler, and Lawrence Weiner. The authors use literariness as a tool to analyze the aesthetics of spoken or written language within experimental film, video performance, moving image installations, and other media-based art forms. This volume uses as its foundation the Russian Formalist school of literary theory, with the goal of extending these theories to include contemporary concepts in film and media studies, such as Neoformalism, intermediality, remediation, and postdrama.

The Creative Reflective Practitioner

New Media Art

Traditions and Negotiations

Going Beyond

PaintingDigitalPhotography

The Artist as Inventor

Research Handbook on Intellectual Property and Cultural Heritage

Thinking through Digital Media: Transnational Environments and Locative Places speculates on animation, documentary, experimental, interactive, and narrative media that probe human-machine performances, virtual migrations, global warming, structural inequality, and critical cartographies across Brazil, Canada, China, India, USA, and elsewhere.

From an Eastern nation on the global periphery to a European neoliberal democracy enmeshed in transnational networks, Poland has experienced a dramatic transformation in the last century. Polish Media Art in an Expanded Field uses the lens – and mirror – of media art to think through the politics of a post-socialist 'New Europe', where artists are negotiating the tension between global cosmopolitanism and national self-enfranchisement. Situating Polish media art practices in the context of Poland's aesthetic traditions and political history, Aleksandra Kaminska provides an important contribution to site-specific histories of media art. Polish Media Art demonstrates how artists are using and reflecting upon technology as a way of entering into larger civic conversations around the politics of identity, place, citizenship, memory and heritage. Building on close readings of artworks that serve as case studies, as well as interviews with leading artists, scholars and curators, this is the first full-length study of Polish media art.

Transformations in Cuban art, literature and culture in the post-Fidel era Cuba has been in a state of massive transformation over the past decade, with its historic resumption of diplomatic relations with the United States only the latest development. While the political leadership has changed direction, other forces have taken hold. The environment is such that the culture feels the strain of new forms of consumption. PlanetCuba examines how art and literature have responded to a new moment, one both more globalized and less exceptional; more concerned with local quotidian worries than international alliances; more threatened by the deprivations of planetary capitalism and climate change than by the vagaries of the nation's government. Rachel Price examines a fascinating array of artists and writers who are tracing a new socio-cultural map of the island.

This book constitutes the refereed post-conference proceedings of two conferences: The 8th EAI International Conference on ArtsIT, Interactivity and Game Creation (ArtsIT 2019), and the 4th EAI International Conference on Design, Learning, and Innovation (DLI 2019). Both conferences were hosted in Aalborg, Denmark, and took place November 6-8, 2019. The 81 revised full papers presented were carefully selected from 98 submissions. The papers represent a forum for the dissemination of cutting-edge research results in the area of arts, design and technology, including open related topics like interactivity and game creation.

Art, Culture, and the Future of the Island

Mass Media Revolution

Contemporary Art and the Digitization of Everyday Life

Come as You Are

4th International Workshop, HBU 2013, Barcelona, Spain, October 22, 2013, Proceedings

Reading Kinetic Poetry, Text Machines, Mapping Art, and Interactive Installations

Video Art

A text that reveals the value and significance of community media in an era of global communication With contributions from an international team of well-known experts, media activists, and promising young scholars, this comprehensive volume examines community-based media from theoretical, empirical, and practical perspectives. More than 30 original essays provide an incisive and timely analysis of the relationships between media and society, technology and culture, and communication and community. Key Features Provides vivid examples of community and alternative media initiatives from around the world Explores a wide range of media institutions, forms, and practices—community radio, participatory video, street newspapers, Independent Media Centers, and community informatics Offers cutting-edge analysis of community and alternative media with original essays from new, emerging, and established voices in the field Takes a multidimensional approach to community media studies by highlighting the social, economic, cultural, and political significance of alternative, independent, and community-oriented media organizations Enters the ongoing debates regarding the theory and practice of community media in a comprehensive and engaging fashion Intended Audience This core text is designed for advanced undergraduate and graduate courses such as Community Media, Alternative Media, Media & Social Change, Communication & Culture, and Participatory Communication in the departments of communication, media studies, sociology, and cultural studies.

New Media ArtTaschen America Llc

The concept of virtual worlds is strongly related to the current innovations of new media communication.¶ As such, it is increasingly imperative to understand the criteria for creating virtual worlds as well as the evolution in system architecture, information visualization and human interaction. Meta-plasticity in Virtual Worlds: Aesthetics and Semantics Concepts provides in-depth coverage of the state-of-the-art among the best international research experiences of virtual world concept creations from a wide range of media culture fields, at the edge of artistic and scientific inquiry and emerging technologies. Written for professionals, researchers, artists and designers, this text is a perfect companion for those who want to improve their understanding of the strategic role of virtual worlds within the development of digital communication.

Digitization is the animating force of everyday life. Rather than defining it as a technology or a medium, Contemporary Art and the Digitization of Everyday Life argues that digitization is a socio-historical process that is contributing to the erosion of democracy and an increase in political inequality, specifically along racial, ethnic, and gender lines. Taking a historical approach, Janet Kraynak finds that the seeds of these developments are paradoxically related to the ideology of digital utopianism that emerged in the late 1960s with the rise of a social model of computing, a set of beliefs furthered by the neo-liberal tech ideology in the 1990s, and the popularization of networked computing. The result of this ongoing cultural worldview, which dovetails with the principles of progressive artistic strategies of the past, is a critical blindness in art historical discourse that ultimately compromises art's historically important role in furthering varied democratic aims.

Beyond New Media Art

Digital Media and Technologies for Virtual Artistic Spaces

Transnational Environments and Locative Places

New Media and Novel Methods of Mediation

Video Art Historicized

Second International Conference, EvoMUSART 2013, Vienna, Austria, April 3-5, 2013, Proceedings

The new edition of The Digital Media Handbook presents an essential guide to the historical and theoretical development of digital media, emphasizing cultural continuity alongside technological change, and highlighting the emergence of new forms of communication in contemporary networked culture. Andrew Dewdney and Peter Ride present detailed critical commentary and descriptive historical accounts, as well as a series of interviews from a range of digital media practitioners, including producers, developers, curators and artists. The Digital Media Handbook highlights key concerns of today's practitioners, analysing how they develop projects, interact and solve problems within the context of networked communication. The Digital Media Handbook includes: Essays on the history and theory of digital media Essays on contemporary issues and debates Interviews with digital media professionals A glossary of technical acronyms and key terms.

This important Research Handbook offers a comprehensive analysis of the intersections between intellectual property (IP) and cultural heritage law. It explores and compares how both have evolved and sometimes converged over time, how they increased tremendously in significance, as well as in economic value, despite the fact that the former mainly pertains to the private sphere, whilst the latter is considered a 'common good'.

This exciting new book explores the relationship between cultural traditions and computers, looking at how people from very different cultures and backgrounds communicate and how the use of information technologies can support and enhance these dialogues. Historically we developed our understanding of other cultures through traditional means (museums, printed literature, etc.) but the advent of information technologies has allowed us access to a plethora of material. Tosa asks the question "Can we understand other cultures using computers as media to supplement thinking and memorization?" Starting with a survey of art and technology, moving into the area of culture and technology, the book culminates with a vision of a new world based on an understanding of these relationships, allowing cultural creators and viewers the opportunity to reach a better and more profound understanding of the role information technology will play going forward.

Communications, philosophy, film and video, digital culture: media studies straddles an astounding array of fields and disciplines and produces a vocabulary that is in equal parts rigorous and intuitive. Critical Terms for Media Studies defines, and at times, redefines, what this new and hybrid area aims to do, illuminating the key concepts behind its liveliest debates and most dynamic topics. Part of a larger conversation that engages culture, technology, and politics, this exciting collection of essays explores our most critical language for dealing with the qualities and modes of contemporary media. Edited by two outstanding scholars in the field, W. J. T. Mitchell and Mark B. N. Hansen, the volume features works by a team of distinguished contributors. These essays, commissioned expressly for this volume, are organized into three interrelated groups: "Aesthetics" engages with terms that describe sensory experiences and judgments, "Technology" offers entry into a broad array of technological concepts, and "Society" opens up language describing the systems that allow a medium to function. A compelling reference work for the twenty-first century and the media that form our experience within it, Critical Terms for Media Studies will engage and deepen any reader's knowledge of one of our most important new fields.

Planet/Cuba

8th EAI International Conference, ArtsIT 2019, and 4th EAI International Conference, DLI 2019, Aalborg, Denmark, November 6–8, 2019, Proceedings

Tactical Media

The Global Contemporary Art World

Digital Art and Meaning

Cross-Cultural Computing: An Artist's Journey

Polish Media Art in an Expanded Field

"Moving pictures – Balkan Baroque / Marina Abramovic – 3 adaptation studies (1. Blindfolded catching) / Vito Acconci – Talo/The house / Eija-Liisa Ahtila – Electric earth / Doug Aitken -- Homeward / bound / Oladidé Ajiboyé Bamgboyé – Mother + father / Candice Breitz -- Sept visions fugitives / Robert Cahen – Three transitions / Peter Campus – The Bordeaux piece / David Claerbout -- Journey into fear / Stan Douglas – Schritte. Elemente der Anschauung / Valie Export -- Lock again / Yang Fudong – Sturm / Dominique Gonzalez-Foerster -- Twenty four hour psycho / Douglas Gordon -- Video piece for two glass office buildings / Dan Graham -- Incidence of catastrophe / Gary Hill -- Impressions / Nan Hoover -- Les incivils / Pierre Huyghe -- Jones Beach piece / Joan Jonas – Bossy burger / Paul McCarthy – Again & again / Bjørn Melhus – Dispersion room / Aernout Mik – Anthro/Socio / Bruce Nauman -- Fervor / Shirin Neshat -- The idea of Africa / Marcel Odenbach -- Getaway # 2 / Tony Oursler -- Global groove / Nam June Paik – I'm not the girl who misses much / Pipilotti Rist -- Born to be sold / Martha Rosler reads the strange case of Baby SM / Martha Rosler – Intervista, finding the words / Anri Sala -- Mouth to mouth / Smith/Stewart -- May you live in interesting times / Fiona Tan -- Home / Steina and Woody Vasulka -- I do not know what it is I am like / Bill Viola -- Broad Street / Gillian Wearing." -- Library of Congress.

Tactical media describes interventionist media art practices that engage and critique the dominant political and economic order. Rather than taking to the streets and staging spectacular protests, the practitioners of tactical media engage in an aesthetic politics of disruption, intervention, and education. In Tactical Media, Rita Raley provides a critical exploration of the new media art activism that has emerged out of, and in direct response to, postindustrialism and neoliberal globalization.

Developed in the 1990s, the antimaterialist transformations of the last decade of the millennium. Led between the fall of Communism and the outbreak of the War on Terror, the1990s was witness to America's expanding influence across the world but also period of anxiety and social conflict. National traumas such as the LosAngeles riots, the Oklahoma City bombing and the impeachment of PresidentClinton lend an apocalyptic air to the decade, but the book looks beyondthis to a wider context to identify new voices emerging in the nation.Thisis one of the first attempts to bring together developments taking placeacross a range of different fields: from Microsoft to the Internet, fromblank fiction to gangsta rap, from object art to new independent cinema,and from postfeminism to posthumanism. Students of American culture andgeneral readers will find this a lively and illuminating introduction to a complex and immensely varied decade.Key Features*3 case studies per chapterfeaturing key texts, genres, writers and artists*Chronology of 1990sAmerican Culture*Bibliographies for each chapter*18 black and whiteillustrations

Collecting and Conserving Net Art explores the qualities and characteristics of net art and its influence on conservation practices. By addressing and answering some of the challenges facing net art and providing an exploration of its intersection with conservation, the book casts a new light on net art, conservation, curating and museum studies. Viewing net art as a process rather than as a fixed object, the book considers how this is influenced by and executed through other systems and users. Arguing that these processes and networks are imbued with ambiguity, the book suggests that this is strategically used to create suspense, obfuscate existing systems and disrupt power structures. The rapid obsolescence of hard and software, the existence of many net artworks within restricted platforms and the fact that artworks often act as assemblages that change or mutate, make net art a challenging case for conservation. Taking the performative and interpretive roles conservators play into account, the book demonstrates how practitioners can make more informed decisions when responding to, critically analysing or working with net art, particularly software-based processes. Collecting and Conserving Net Art is intended for researchers, academics and postgraduate students, especially those engaged in the study of museum studies, conservation and heritage studies, curatorial studies, digital art and art history. The book should also be interesting to professionals who are involved in the conservation and curation of digital arts, performance, media and software.

Sculpture. New media. Photography

Evolutionary and Biologically Inspired Music, Sound, Art and Design

Metaplasticity in Virtual Worlds: Aesthetics and Semantic Concepts

A Theology of Digital Art and Culture

Collecting and Conserving Net Art

Theatricality Across Genres

Art as Adventure

Through an experimental interpretation of digital art, Sage Elwell offers a critical reflection on how digital technology is changing us and the world we live in at a level of religious significance. Employing a theological aesthetic of digital art, this book seeks to understand how the advent of digital technology as a revolutionary cultural medium morality.

How to interpret and critique digital arts, in theory and in practice.

The current "digital revolution" or "digital era" has affected most of the realms of today's world, particularly the domains of communication and the creation, safeguarding and transmission of knowledge. Museums, whose mission is to be open to the public and to acquire, conserve, research, communicate and exhibit the heritage of humanity, highlights the manner in which museums and curators tackle the challenges of digital technology. The contributions are divided into four groups that illustrate the extent of the impact of digital technologies on museums: namely, exhibitions devoted to new media or mounted with the use of new media; the hidden face of the museum and communication and promotion of museums using digital tools; and the legal aspects of the digitalisation of content, whether for creative purposes or preservation.

This book opens new perspectives on cinema, arts, and the media. It provides a rereading of the past and explains the challenges facing artists today.

Crisis of Transcendence

American Culture in the 1990s

19th International Conference, CAAD Futures 2021, Los Angeles, CA, USA, July 16–18, 2021, Selected Papers

Art of the 1990s

Research Through Making and Practice

New Media Art Korean Ed. Basic Genr

Critical Terms for Media Studies

Now in its Third Edition, Mass Media Revolution remains a dynamic guide to the world of mass media, enhancing its readers' development as critical consumers. The text employs a storytelling narrative style and integrated, chapter-specific digital material, providing a seamless learning experience. It features a wealth of expanded content—with particular attention to diversity in the media industry, reality TV, ethics and social media, and the evolution of online journalism. Chapter content, both print and online, is aligned to the ACEJMC national academic standards. Along with student video resources, this text includes an accompanying instructor resource manual and Power Point slides. All supplementary materials can be found at massmediarev.com.

This open access edited volume provides theoretical, practical, and historical perspectives on art and education in a post-digital, post-internet era. Recently, these terms have been attached to artworks, artists, exhibitions, and educational practices that deal with the relationships between online and offline, digital and physical, and material and immaterial. By taking the current socio-technological conditions of the post-digital and the post-internet seriously, contributors challenge fixed narratives and field-specific ownership of these terms, as well as explore their potential and possible shortcomings when discussing art and education. Chapters also recognize historical forebears of digital art and education while critically assessing art, media, and other realms of engagement. This book encourages readers to explore what kind of educational futures might a post-digital, post-internet era engender.

"Come as You Are: Art of the 1990s is the largest and most ambitious contemporary art exhibition ever to be mounted by the Montclair Art Museum. The exhibition and book spotlight a pivotal moment in the recent history of art. Chronicling the "long" 1990s between 1989 and 2001—from the fall of the Berlin Wall to 9/11—"Come As You Are" examines how the art of this period both reflected and helped shape the dramatic societal events of the era, when the combined forces of new technologies and globalization gave rise to the accelerated international art world that we know today"--

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

Understanding Community Media

Media Art Histories

Thinking Through Digital Media

Relive

The Literariness of Media Art

Interactivity, Game Creation, Design, Learning, and Innovation

Post-Digital, Post-Internet Art and Education

Video art emerged as an art form that from the 1960s and onwards challenged the concept of art - hence, art historical practices. From the perspective of artists, critics, and scholars engaged with this new medium, art was seen as too limiting a notion. Important issues were to re-think art as a means for critical investigations and a demand for visual reconsiderations. Likewise, art history was to be re-thought and in need of adapting its theories and methods in order to produce interpretations and thereby establish historical sense for moving images as fine art. Yet, as this book argues, video art history has evolved into a discourse clinging to traditional concepts, ideologies, and narrative structures - manifested in an increasing body of texts. Video Art Historicized provides a novel insight into the history of video art and also challenging re-interpretation of this field by examining the discourse and its own premises. It takes a firm conceptual approach to the material, examining the conceptual, theoretical, and methodological implications that are simultaneously contested by both artists and authors, yet intertwined in both the legitimizing and the historicizing processes of video as art. By engaging art history's most debated concepts (canon, art, and history) this study provides an in-depth investigation of the mechanisms of the historiography of video art. Scrutinizing various narratives on video art, the book emphasizes the profound and widespread hesitations towards, but also the efforts to negotiate, traditional concepts and practices. By focusing on the politics of this discourse, theoretical issues of gender, nationality, and particular themes in video art, Malin Hedlin Hayden contests the presumptions that inform video art and its history.

"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 Artipulse.

The Creative Reflective Practitioner explores research and practice through the eyes of people with a wholehearted commitment to creative work. It reveals what it means to be a reflective creative practitioner, whether working alone, in collaboration with others, with digital technology or doing research, and what we can learn from listening and observing closely. It gives the reader new insight into the fascinating challenge that having a reflective creative mindset can bring. Creative reflective practice is seen through practitioner ideas and works which have informed the writing at every level, supported by research studies and historical accounts. The practitioners featured in this book represent a broad spectrum of interdisciplinary creative activities producing works in film, music, drama, dance and interactive installations. Their work is innovative, full of new ideas and exciting to experience, offering engagement and challenge for audiences and participants alike. Practitioner interviews give a direct sense of how they see creative practice from the inside. The ways in which these different situations of practice stimulate and facilitate reflection in practice and how we can learn from them are described. Variations of reflective practice are discussed that extend the original concepts proposed by Donald Schon, and a contemporary dimension is added through the role of the digital in creative reflective practice as a tool, mediator, medium and partner. This book is relevant to people who wish to understand creativity and reflection in practice and how to learn from the practitioner.

The final installment in the critically-acclaimed trilogy on globalization and art explores the growing dominance of Asian centers of art. This book takes readers on a fascinating journey around five Asian centers of contemporary art and its myriad institutions, agents, forms, materials, and languages, while posing vital questions about the political economy of culture and the power of visual art in a multi-polar world. He analyzes the financial powerhouse of Art Basel Hong Kong, new media art in South Korea, the place of the Kochi Biennale within contemporary art in India, transnational art and art education in China, and the geo-politics of art patronage in Palestine, and he develops a highly original synthesis of theoretical perspectives and empirical research. Drawing on detailed case studies and personal insights gained from his extensive experience of the contemporary art scene in Asia, Professor Harris examines the evolving relationship between the western centers of art practice, collection, and validation and the emerging 'peripheries' of Asian Tiger societies with burgeoning art centers. And he arrives at the somewhat controversial conclusion that dominance of the art world is rapidly slipping away from Europe and North America. The Global Contemporary Art World is essential reading for undergraduates and postgraduate students in modern and contemporary art, art history, art theory and criticism, cultural studies, the sociology of culture, and globalization studies. It is also a vital resource for research students, academics, and professionals in the art world.

Reading Contemporary Performance

SAGE Publications

Aesthetics and Semantic Concepts

Computer-Aided Architectural Design, Design Imperatives: The Future is Now

The Johns Hopkins Guide to Digital Media

Moving beyond Conventional Methods

Investigating Media Technology Through Art

We live in a digital age where the mediums of art are inextricably bound to the binary code, and painting and photography are redefined in their interconnected relationship through digital reconfiguration. As digitisation unmoors these mediums from their traditional supports, their modes of production, display and dissemination shift. These changes bring about new ways of creating, and engaging with, artworks. Through this, the innate qualities of the mediums, previously anchored in their analogue nature, are re-evaluated through their connection with "the digital". Born out of the PaintingDigitalPhotography conference, held at QUAD Derby, UK, in May 2017, this anthology of essays investigates aspects of interconnectivity between painting, digital and photography in contemporary art practices. It contributes to critical discourses around networks of associations by examining where syntheses occur, and differences remain, between these mediums at the beginning of the twenty first century.

Leading historians of the media arts define a new materialist media art history, discussing temporality, geography, ephemerality, and the future. In Relive, leading historians of the media arts grapple with this dilemma: how can we speak of "new media" and at the same time write the histories of these arts? These scholars and practitioners redefine the nature of the field, focusing on the materials of history—the materials through which the past is mediated. Drawing on the tools of media archaeology and the history and philosophy of media, they propose a new materialist media art history. The contributors consider the idea of history and the artwork's moment in time; the intersection of geography and history in regional practice, illustrated by examples from eastern Europe, Australia, and New Zealand; the contradictory scales of evolution, life cycles, and bodily rhythms in bio art; and the history of the future—how the future has been imagined, planned for, and established as a vector throughout the history of new media arts. These essays, written from widely diverse critical perspectives, capture a dynamic field at a moment of productive ferment. Contributors Susan Ballard, Brogan Bunt, Andrés Burbano, Jon Cates, John Conomos, Martin Constable, Sean Cubitt, Francesca Franco, Darko Fritz, Zhang Ga, Monika Gorska-Olesinska, Ross Harley, Jens Hauser, Stephen Jones, Douglas Kahn, Ryszard W. Kluszczynski, Caroline Seck Langill, Leon Marvell, Rudy Rucker, Edward A. Shanken, Stelarc, Adele Tan, Paul Thomas, Darren Tofts, Joanna Walowska

This book constitutes the refereed proceedings of the 4th International Workshop on Human Behavior Understanding, HBU 2013, held in Barcelona, Spain, in October 2013. The 21 papers presented were carefully reviewed and selected from 50 submissions. The papers are grouped in topical sections on: behaviour and affect in arts, creativity, entertainment, and edutainment applications; actions and activities; facial behavior; social signals; and affective signals.

The first systematic, comprehensive reference covering the ideas, genres, and concepts behind digital media. The study of what is collectively labeled "New Media"—the cultural and artistic practices made possible by digital technology—has become one of the most vibrant areas of scholarly activity and is rapidly turning into an established academic field, with many universities now offering it as a major. The Johns Hopkins Guide to Digital Media is the first comprehensive reference work to which teachers, students, and the curious can quickly turn for reliable information on the key terms and concepts of the field. The contributors present entries on nearly 150 ideas, genres, and theoretical concepts that have allowed digital media to produce some of the most innovative intellectual, artistic, and social practices of our time. The result is an easy-to-consult reference for digital media scholars or anyone wishing to become familiar with this fast-developing field.

The Future is All-Over

New Art and Science Affinities

The Digital Media Handbook

Synthesis and Difference in the Age of Media Equivalence

Human Behavior Understanding

Art of the 20th Century

The Museum in the Digital Age

This volume represents a collection of six essays written by artists and art historians about journeys to places and methods of practice that challenge perceived taxonomies. The artist as traveler has deep historical precedents as contemporary art production today, and has historically followed political, economic, and cultural expansion. The role of the artist as witness, reporter, geographer, collector, and educator exemplifies the significance of mobility, geographic and cultural mediation in the productions of art and visual culture, and the critical questions raised as a result. The book encompasses a variety of perspectives on how artist-travelers have embraced and contextualized the places, themes, and encounters encountered on their journeys. Each chapter unveils different and unique approaches which artists have taken in reacting and creating as part of a journey in which they are often the outsiders to the culture and place. Visual mappings conveying geo-locative walking data, recreations of indigenous ritual as installation, participatory video installations uncovering community perspectives, and a reflective diary about walking across lands affected by natural disaster are some of the ways these artists and historians examine the experiences the artists have encountered abroad. Each piece is completely unique, yet united in the act of journey and pursuit of alternative narrative born of the experience.

Emerging new technologies such as digital media have helped artists to position art into the everyday lives and activities of the public. These new virtual spaces allow artists to utilize a more participatory approach with their audience. Digital Media and Technologies for Virtual Artistic Spaces brings together a variety of artistic practices in virtual spaces and the interest in variable media and online platforms for creative interplay. Presenting frameworks and examples of current practices, this book is useful for artists, theorists, curators as well as researchers working with new technologies, social media platforms and digital culture.