

## Aesthetics Of Interaction In Digital Art

Esta enciclopedia presenta numerosas experiencias y discernimientos de profesionales de todo el mundo sobre discusiones y perspectivas de la la interacción hombre-computadoras

This Open Access book explores the concept of digital epistemology. In this context, the digital will not be understood as merely something that is linked to specific tools and objects, but rather as different modes of thought. For example, the digital within the humanities is not just databases and big data, topic modelling and speculative visualizations; nor are the objects limited to computer games, other electronic works, or to literature and art that explicitly relate to computerization or other digital aspects. In what way do digital tools and expressions in the 1960s differ to the ubiquitous systems of our time? What kind of artistic effects does this generate? Is the present theoretical fascination for materiality an effect or a reaction to a digitization? Above all: how can early modern forms such as the cabinets of curiosity, emblem books and the archival principle of pertinence contribute to the analyses of contemporary digital forms? Where does our current obsession for interactivity stem from? After the consumer society and the communication era, does art still contribute to the emergence of a rational society? Nicolas Bourriaud attempts to renew our approach toward contemporary art by getting as close as possible to the artists' works, and by revealing the principles that structure their thoughts: an aesthetic of the inter-human, of the encounter; of proximity, of resisting social formatting. The aim of his essay is to produce the tools to enable us to understand the evolution of today's art. We meet Felix Gonzalez-Torres and Louis Althusser, Rirkrit Tiravanija or Félix Guattari, along with most of today's practising creative artists.

Experience-centered design, experience-based design, experience design, designing for experience, user experience design. All of these terms have emerged and gained acceptance in the Human-Computer Interaction (HCI) and Interaction Design relatively recently. In this book, we set out our understanding of experience-centered design as a humanistic approach to designing digital technologies and media that enhance lived experience. The book is divided into three sections. In Section 1, we outline the historical origins and basic concepts that led into and flow out from our understanding of experience as the heart of people's interactions with digital technology. In Section 2, we describe three examples of experience-centered projects and use them to illustrate and explain our dialogical approach. In Section 3, we recapitulate some of the main ideas and themes of the book and discuss the potential of experience-centered design to continue the humanist agenda by giving a voice to those who might otherwise be excluded from design and by creating opportunities for people to enrich their lived experience with and through technology. Table of Contents: How Did We Get Here? / Some Key Ideas Behind Experience-Centered Design / Making Sense of Experience in Experience-Centered Design / Experience-Centered Design as Dialogue / What do We Mean by Dialogue? / Valuing Experience-Centered Design / Where Do We Go from Here?

What is interactive art? Is this a genre? A medium? An art movement? Must a work be physically active to be classified as such, or do we interact when we sense and make sense? Is a switch-throw or link-click enough - I do this, and that happens - or must

subjects and objects be confused over time? Is interaction multiple in its engagements (relational), or a one-to-one reaction (programmed)? Are interactive designs somehow more democratic and individualized than others, or is that merely a commercial strategy to sell products and ideas? This book argues that interactive art frames moving-thinking-feeling as embodiment; the body is addressed as it is formed, and in relation.

Interactive installations amplify how the body's inscriptions, meanings, and matters unfold out, while the world's sensations, concepts, and matters enfold in. Interactive artwork creates situations that enhance, disrupt, and alter experience and action in ways that call attention to our varied relationships with and as both structure and matter. Nathaniel Stern's inspirational book, *Interactive Art and Embodiment*, outlines how new media has the ability to intervene in, and challenge, not only the construction of bodies and identities, but also the ongoing and emergent processes of embodiment, as they happen. It includes immersive descriptions of a significant number of interactive artworks and over 40 colour images. The theorists, artists, practitioners and curators discussed in this text include Brian Massumi, Christiane Paul, Sarah Cook, Beryl Graham, Kelli Fuery, Theodore Watson, William Kentridge, Char Davies, Stelarc, Janet Cardiff, Carlo Zanni, Tero Saarinen, Karen Barad, Daniel Rozin, Richard Schechner, Nicole Ridgway, Rebecca Schneider, Annie Sprinkle, Karen Finley, VALIE EXPORT, The Guerrilla Girls, Tegan Bristow, Brian Knepp, Anna Munster, Zach Lieberman, Golan Levin, Simon Penny, Camille Utterback, Jean-Luc Nancy, The Millefiore Effect, Nick Crossley, Mathieu Briand, Scott Snibbe, David Rokeby, José Gil, Erin Manning, Rafael Lozano-Hemmer, and Norah Zuniga Shaw

Contents Acknowledgments Series Foreword Introduction: Art Philosophy Chapter 1: Digital is as Digital Does Chapter 2: The Implicit Body as Performance Chapter 3: A Critical Framework for Interactive Art Chapter 4: Body-Language Chapter 5: Social-Anatomies Chapter 6: Flesh-Space Chapter 7: Implicating Art Works In Production: Companion Chapter Bibliography Index Die Publikation versammelt die Ergebnisse des künstlerischen Forschungsprojekts DIGITAL SYNESTHESIA (2013-2016) und stellt erstmals ein umfassendes Kompendium zum Begriff der "Digitalen Synästhesie" dar. "Digitale Synästhesie" umfasst ein völlig neues Konzept der digitalen Künste im 21. Jahrhundert, das die multimediale, auf dem binären Code basierende Ästhetik der digitalen Kunst mit der Multimodalität von Synästhesie als Wahrnehmungsform verbindet. Unter dem Begriff "Digital Synesthesia" geben die Herausgeberinnen diesem neuen Phänomen nicht nur einen Namen. Texte renommierter Medien- und Kunsttheoretiker, Medienkünstler und Neurowissenschaftler vermitteln spannende Einsichten in die Erforschung der synästhetischen Wahrnehmungsmöglichkeiten von multimedialen digitalen Kunstwerken.

An original consideration of the temporal in digital art and aesthetics

This much acclaimed book has emerged as neo-pragmatism's most significant contribution to contemporary aesthetics. By articulating a deeply embodied notion of aesthetic experience and the art of living, and by providing a compellingly rigorous defense of popular art—crowned by a pioneer study of hip hop—Richard Shusterman reorients aesthetics towards a fresher, more relevant, and socially progressive agenda. The second edition contains an introduction where Shusterman responds to his critics, and it concludes with an added chapter that formulates his novel notion of somaesthetics.

The use of interactive technology in the arts has changed the audience from viewer to participant and in doing so is transforming the nature of experience. From visual and sound art to performance and gaming, the boundaries of what is possible for creation, curating, production and distribution are continually extending. As a consequence, we need to reconsider the way in which these practices are evaluated. *Interactive Experience in the Digital Age* explores diverse ways of creating and evaluating interactive digital art through the eyes of the practitioners who are embedding evaluation in their creative process as a way of revealing and enhancing their practice. It draws on research methods from other disciplines such as interaction design, human-computer interaction and practice-based research more generally and adapts them to develop new strategies and techniques for how we reflect upon and assess value in the creation and experience of interactive art. With contributions from artists, scientists, curators, entrepreneurs and designers engaged in the creative arts, this book is an invaluable resource for both researchers and practitioners, working in this emerging field.

As a new trend in aesthetics appearing concurrently in the West and the East in the last ten years, the aesthetics of everyday life points to a growing diversification among existing methodologies for pursuing aesthetics, alongside the shift from art-based aesthetics. The cultural diversity manifest in global aesthetics offers common ground for the collaborative efforts of aesthetics in both the West and the East. Given the rapidly growing interest and its potential for attracting new audiences extending beyond the more narrowly focused traditions of twentieth-century analytic and environmental aesthetics, it stands to command its own share of attention in the future of aesthetic studies. The aesthetics of everyday life has become a stream of thought with a global ambition. This interest has led to numerous systematic and in-depth works on this topic, some of which were conducted by the authors represented in this volume. A salient feature of this book is that it not only represents the recent developments of the aesthetics of everyday life in the West, but also highlights the interaction between scholars in the West and the East on this topic. Thus, the project is a contribution toward mutual progress in the collaboration between Western and Eastern aesthetics. What distinguishes this book from other anthologies and monographs on this topic is that it reconstructs the aesthetics of everyday life through cultural dialogue between the West and the East, with a view to building a new form of aesthetics of everyday life, as seen from a global perspective. At present, the aesthetics of everyday life as a newly emergent approach to aesthetics may encounter skepticism among aestheticians accustomed to the rigors of analytic philosophers who prefer to discuss aesthetics at the level of abstract concepts and argument, and who tolerate the particulars of experience mainly as illustrations. But, there is no reason to abandon the pursuit of the aesthetics of everyday life in the face of such objections. On the contrary, there are many benefits to gain in bringing aesthetics to bear on a wider sphere of human life,

made possible through efforts to show the relevance of aesthetics to a broader range of human actions.

This Companion offers a thorough, concise overview of the emerging field of humanities computing. Contains 37 original articles written by leaders in the field. Addresses the central concerns shared by those interested in the subject. Major sections focus on the experience of particular disciplines in applying computational methods to research problems; the basic principles of humanities computing; specific applications and methods; and production, dissemination and archiving. Accompanied by a website featuring supplementary materials, standard readings in the field and essays to be included in future editions of the Companion.

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

The history of documentary has been one of adaptation and change, as documentarists have harnessed the affordances of emerging technology. In the last decade interactive documentaries (i-docs) have become established as a new field of practice within non-fiction storytelling. Their various incarnations are now a focus at leading film festivals (IDFA DocLab, Tribeca Storyscapes, Sheffield DocFest), major international awards have been won, and they are increasingly the subject of academic study. This anthology looks at the creative practices, purposes and ethics that lie behind these emergent forms. Expert contributions, case studies and interviews with major figures in the field address the production processes that lie behind interactive documentary, as well as the political, cultural and geographic contexts in which they are emerging and the media ecology that supports them. Taking a broad view of interactive documentary as any work which engages with 'the real' by employing digital interactive technology, this volume addresses a range of platforms and environments, from web-docs and virtual reality to mobile media and live performance. It thus explores the challenges that face interactive documentary practitioners and scholars, and proposes new ways of producing and engaging with interactive factual content. New media, virtual reality, artificial intelligence, biotechnology, cybernetics: are the latest technologies push back the very limits of 'reality'. The nature of the real in the digital age is ever more hotly debated and the place of these debates in visual culture can hardly be overstated. Innovative and provocative, this book brings together the latest research on 'the state of the real' by practitioners and

commentators across the disciplines of photography, film, media studies, critical theory and fine art. Engaging with the work of critics and thinkers as varied as Linda Nochlin, Lev Manovich and Donna Harroway, Lyotard, Baudrillard and Barthes, "The State of the Real" looks first at the different ways in which 'realism' and reality have been understood in recent art history, with a particular focus on debates about the real within photography. Emphasising the role of art in shaping, as well as reflecting, notions of the real, the book features contributions from a number of contemporary artists and showcases a new photoessay by artist Andrew Lee. The collection looks finally towards advanced technologies and the virtual world in a section which concludes with a specially commissioned contribution by acclaimed thinker Slavoj Zizek. This is an indispensable volume for students of 'the digital age' across the fields of art and photography, film, media studies and critical and visual theory.

Is art created with computers really art? This book answers 'yes.' Computers can generate visual art with unique aesthetic effects based on innovations in computer technology and a Postmodern naturalization of technology wherein technology becomes something we live in as well as use. The present study establishes these claims by looking at digital art's historical emergence from the 1960s to the start of the present century. Paul Crowther, using a philosophical approach to art history, considers the first steps towards digital graphics, their development in terms of three-dimensional abstraction and figuration, and then the complexities of their interactive formats.

The creator of the designer website, maeda@media, explores the computer as an artistic medium, recounting how his students and he have rendered some of the most digitally sophisticated pieces of design in modern history, in a compilation that showcases some of the ACG's key achievements in the fields of digital typography, interaction design, education, and more. Original.

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

In *The Subject of Aesthetics* Tone Roald develops a psychology of art based on people's descriptions of their own engagement with visual art

Nicole Erin Morse examines how trans women feminine artists use selfies and self-representational art to explore how selfies produce politically meaningful encounters between creators and viewers in ways that envision trans feminist futures.

Tracing the genealogy of our physical interaction with mobile devices back to textile and needlecraft culture. For many of our interactions with digital media, we do not sit at a keyboard but hold a mobile device in our hands. We turn and tilt and stroke and tap, and through these physical interactions with an object we make things: images, links, sites, networks. In *The Fabric of Interface*, Stephen Monteiro argues that our everyday digital practice has taken on traits common to textile and needlecraft culture. Our smart phones and tablets use some of the same skills—manual dexterity, pattern making, and linking—required by the handloom, the needlepoint hoop, and the lap-sized quilting frame. Monteiro goes on to argue that the capacity of textile metaphors to describe computing (weaving code, threaded discussions, zipped files, software patches, switch fabrics) represents deeper connections between digital communication and what has been called "homecraft" or "women's work." Connecting

networked media to practices that seem alien to media technologies, Monteiro identifies handicraft and textile techniques in the production of software and hardware, and cites the punched cards that were read by a loom's rods as a primitive form of computer memory; examines textual and visual discourses that position the digital image as a malleable fabric across its production, access, and use; compares the digital labor of liking, linking, and tagging to such earlier forms of collective production as quilting bees and piecework; and describes how the convergence of intimacy and handiwork at the screen interface, combined with needlecraft aesthetics, genders networked culture and activities in unexpected ways.

The aesthetic nature and purposes of computer culture in the contemporary world are investigated in this book. Sean Cubitt casts a cool eye on the claims of cybertopians, tracing the globalization of the new medium and enquiring into its effects on subjectivity and sociality. Drawing on historical scholarship, philosophical aesthetics and the literature of cyberculture, the author argues for a genuine democracy beyond the limitations of the free market and the global corporation. Digital arts are identified as having a vital part to play in this process. Written in a balanced and penetrating style, the book both conveniently summarizes a huge literature and sets a new agenda for research and theory.

This edited book discusses the exciting field of Digital Creativity. Through exploring the current state of the creative industries, the authors show how technologies are reshaping our creative processes and how they are affecting the innovative creation of new products. Readers will discover how creative production processes are dominated by digital data transmission which makes the connection between people, ideas and creative processes easy to achieve within collaborative and co-creative environments. Since we rely on our senses to understand our world, perhaps of more significance is that technologies through 3D printing are returning from the digital to the physical world. Written by an interdisciplinary group of researchers this thought provoking book will appeal to academics and students from a wide range of backgrounds working or interested in the technologies that are shaping our experiences of the future.

Through the works of cutting-edge computer artists, composers, and designers, DIGITAL MOSAICS explores the possibilities of the digital medium and how it radically transforms the way art is produced and understood by the audience. Digital expert Steven Holtzman lays the groundwork for the digital and art worlds of our future. Index. 86 illustrations.

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

The authors of *Thoughtful Interaction Design* go beyond the usual technical concerns of usability and usefulness to consider interaction design from a design perspective. The shaping of digital artifacts is a design process that influences the form and functions of workplaces, schools, communication, and culture; the successful interaction designer

must use both ethical and aesthetic judgment to create designs that are appropriate to a given environment. This book is not a how-to manual, but a collection of tools for thought about interaction design. Working with information technology—called by the authors "the material without qualities"—interaction designers create not a static object but a dynamic pattern of interactivity. The design vision is closely linked to context and not simply focused on the technology. The authors' action-oriented and context-dependent design theory, drawing on design theorist Donald Schön's concept of the reflective practitioner, helps designers deal with complex design challenges created by new technology and new knowledge. Their approach, based on a foundation of thoughtfulness that acknowledges the designer's responsibility not only for the functional qualities of the design product but for the ethical and aesthetic qualities as well, fills the need for a theory of interaction design that can increase and nurture design knowledge. From this perspective they address the fundamental question of what kind of knowledge an aspiring designer needs, discussing the process of design, the designer, design methods and techniques, the design product and its qualities, and conditions for interaction design.

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.

The *Art of Mechanical Reproduction* presents a striking new approach to how traditional art mediums—painting, sculpture, and drawing—changed in the twentieth century in response to photography, film, and other technologies. Countering the modernist view that the medium provides advanced art with "resistance" against technological pressures, Tamara Trodd argues that we should view art and its practices as imaginatively responding to the potential that artists glimpsed in mechanical reproduction, putting art into dialogue with the commercial cultures of its time. The *Art of Mechanical Reproduction* weaves a rich history of the experimental networks in which artists as diverse as Paul Klee, Hans Bellmer, Ellsworth Kelly, Robert Smithson, Gerhard Richter, Chris Marker, and Tacita Dean have worked, and it shows for the first time how extensively technological innovations of the moment have affected their work. Original and broad-ranging, *The Art of Mechanical Reproduction* challenges some of the most respected and entrenched criticism of the past several decades—and allows us to think about these artists anew.

*Database Aesthetics* examines the database as cultural and aesthetic form, explaining how artists have participated in network culture by creating data art. The essays in this collection look at how an aesthetic emerges when artists use the vast amounts of available information as their medium. Here, the ways information is ordered and organized become artistic choices, and artists have an essential role in influencing and critiquing the digitization of daily life. Contributors: Sharon Daniel, U of California, Santa

Cruz; Steve Deitz, Carleton College; Lynn Hershman Leeson, U of California, Davis; George Legrady, U of California, Santa Barbara; Eduardo Kac, School of the Art Institute of Chicago; Norman Klein, California Institute of the Arts; John Klima; Lev Manovich, U of California, San Diego; Robert F. Nideffer, U of California, Irvine; Nancy Paterson, Ontario College of Art and Design; Christiane Paul, School of Visual Arts in New York; Marko Peljhan, U of California, Santa Barbara; Warren Sack, U of California, Santa Cruz; Bill Seaman, Rhode Island School of Design; Grahame Weinbren, School of Visual Arts, New York. Victoria Vesna is a media artist, and professor and chair of the Department of Design and Media Arts at the University of California, Los Angeles. 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

Digital art practitioners work under the constant threat of a medium – the digital – that objectifies the self and depersonalises artistic identities. If digital technology is a pharmakon in that it can be either cure or poison, with regard to digital art practices the digital may have in fact worked as a placebo that has allowed us to push back the date in which the crisis between digital and art will be given serious thought. This book is hence concerned with an analysis of such a relationship and proposes their rethinking in terms of an ethico-phenomenological practice informed by an in-depth understanding of the digital medium. Giuseppe Torre engages with underground cultures such as Free and Libre Open Source Software (FLOSS) and its ties with art discourse. The discussion is informed by various philosophical discourses and media theories, with a focus on how such ideas connect back to the existing literature in performance studies. Replete with examples of artwork and practices, this book will be of great interest to students and scholars of theatre and performance studies, art and technology. Eschewing the traditional focus on object/viewer spatial relationships, Timothy Scott Barker's *Time and the Digital* stresses the role of the temporal in digital art and media. The connectivity of contemporary digital interfaces has not only expanded the relationships between once separate spaces but has increased the complexity of the temporal in nearly unimagined ways. Barker puts forward the notion that the new ways we interact with digital media, including ever-expanding digital networks and databases that house vast amounts of data, actually produce a new type of time. Invoking the process philosophy of Whitehead and Deleuze, and taking examples from the history of media art as well as our daily interaction with digital technology, he strives for nothing less than a new philosophy of time in digital encounters, aesthetics, and interactivity. Of interest to scholars in the fields of art and media theory and philosophy of technology, as well as new media artists, this study contributes to an understanding of the new

temporal experiences emergent in our interactions with digital technologies. Claims authorial intention, art history, and morality play a role in our encounter with art works.

It is well-established that while cognitive psychology provides a sound foundation for an understanding of our interactions with digital technology, this is no longer sufficient to make sense of how we use and experience the personal, relational and ubiquitous technologies that pervade everyday life. This book begins with a consideration of the nature of experience itself, and the user experience (UX) of digital technology in particular, offering a new, broader definition of the term. This is elaborated through a wide-ranging and rigorous review of what are argued to be the three core UX elements. These are involvement, including shared sense making, familiarity, appropriation and “being-with” technologies; affect, including emotions with and about technology, impressions, feelings and mood; and aesthetics, including embodied aesthetics and neuroaesthetics. Alongside this, new insights are introduced into how and why much of our current use of digital technology is simply idling, or killing time. A particular feature of the book is a thorough treatment of parallel, and sometimes competing, accounts from differing academic traditions. Overall, the discussion considers both foundational and more recent theoretical and applied perspectives from social psychology, evolutionary psychology, folk psychology, neuroaesthetics, neuropsychology, the philosophy of technology, design and the fine arts. This broad scope will be enlightening and stimulating for anyone concerned in understanding UX. A Psychology of User Experience stands as a companion text to the author’s HCI Redux text which discusses the contemporary treatment of cognition in human-computer interaction.

Describes effective approaches to interaction design, with information on developing a design strategy, conducting research, analyzing the data, creating concepts, and testing and deployment.

This anthology deals with the changing state of the arts and the incorporation and relevance of the aesthetic dimension in daily life in general. The articles are not restricted to the arts, but emphasis is given to aesthetics at work including art interaction, new aesthetical forms, new aesthetical activities, media and expressions including aesthetical dimensions in current economical and technological development – all the aesthetical tendencies that contribute to our world today. The book represents a decisive development in existing theories of art, taking a serious look at the expanding field of aesthetics. The contributors represent aesthetic studies, musicology, art history, literature, and media.

Together they have published widely within the aesthetics field and they all take part in the development of an aesthetics program at the University of Oslo.

Throughout the 1990s, artists experimented with game engine technologies to disrupt our habitual relationships to video games. They hacked, glitched, and dismantled popular first-person shooters such as Doom (1993) and Quake (1996) to engage players in new kinds of embodied activity. In *Unstable Aesthetics*:

Game Engines and the Strangeness of Art Modding, Eddie Lohmeyer investigates historical episodes of art modding practices—the alteration of a game system's existing code or hardware to generate abstract spaces—situated around a recent archaeology of the game engine: software for rendering two and three-dimensional gameworlds. The contemporary artists highlighted throughout this book—Cory Arcangel, JODI, Julian Oliver, Krista Hoefle, and Brent Watanabe, among others—were attracted to the architectures of engines because they allowed them to explore vital relationships among abstraction, technology, and the body. Artists employed a range of modding techniques—hacking the ROM chips on Nintendo cartridges to produce experimental video, deconstructing source code to generate psychedelic glitch patterns, and collaging together surreal gameworlds—to intentionally dissect the engine's operations and unveil illusions of movement within algorithmic spaces. Through key moments in game engine history, Lohmeyer formulates a rich phenomenology of video games by focusing on the liminal spaces of interaction among system and body, or rather the strangeness of art modding.

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

The application of the theory and practice of art to computer science: how aesthetics and art can play a role in computing disciplines.

An art-historical perspective on interactive media art that provides theoretical and methodological tools for understanding and analyzing digital art. Since the 1960s, artworks that involve the participation of the spectator have received extensive scholarly attention. Yet interactive artworks using digital media still present a challenge for academic art history. In this book, Katja Kwastek argues that the particular aesthetic experience enabled by these new media works can open up new perspectives for our understanding of art and media alike. Kwastek, herself an art historian, offers a set of theoretical and methodological tools that are suitable for understanding and analyzing not only new media art but also other contemporary art forms. Addressing both the theoretician and the practitioner, Kwastek provides an introduction to the history and the terminology of interactive art, a theory of the aesthetics of interaction, and exemplary case studies of interactive media art. Kwastek lays the historical and theoretical groundwork and then develops an aesthetics of interaction, discussing such aspects as real space and data space, temporal structures, instrumental and phenomenal perspectives, and the relationship between materiality and interpretability. Finally, she applies her theory to specific works of interactive media art, including narratives in virtual and real space, interactive installations, and performance—with case studies of works by Olia Lialina, Susanne Berkenheger, Stefan Schemat, Teri Rueb, Lynn Hershman, Agnes Hegedüs, Tmema, David Rokeby, Sonia Cillari, and Blast Theory.

What is computer art? Do the concepts we usually employ to talk about art, such

as 'meaning', 'form' or 'expression' apply to computer art? A Philosophy of Computer Art is the first book to explore these questions. Dominic Lopes argues that computer art challenges some of the basic tenets of traditional ways of thinking about and making art and that to understand computer art we need to place particular emphasis on terms such as 'interactivity' and 'user'. Drawing on a wealth of examples he also explains how the roles of the computer artist and computer art user distinguishes them from makers and spectators of traditional art forms and argues that computer art allows us to understand better the role of technology as an art medium.

[Copyright: 56456ced77131d039ce9f9ba3671f6c2](#)