

## *Postmodern Currents Art And Artists In The Age Of Electronic Media*

Author and award-winning scholar-professor Fred Kleiner continues to set the standard for art history textbooks, combining impeccable and authoritative scholarship with an engaging approach that discusses the most significant artworks and monuments in their full historical and cultural contexts. GARDNER'S ART THROUGH THE AGES: THE WESTERN PERSPECTIVE, VOLUME II includes nearly 100 new images, new pedagogical box features, images that have been upgraded for clarity and color-fidelity, revised and improved maps and architectural reconstructions, and more. Over 40 reviewers -- both generalists and specialists -- contributed to the accuracy and readability of this edition. A unique scale feature will help students better visualize the actual size of the artworks shown in the book. Within each chapter, the Framing the Era overviews, timeline, extended captions, and the chapter summary section titled The Big Picture will help students review for exams. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version. Considering how culturally indispensable digital technology is today, it is ironic that computer-generated art was attacked when it burst onto the scene in the early 1960s. In fact, no other twentieth-century art form has elicited such a negative and hostile response.

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When the Machine Made Art examines the cultural and critical response to computer art or what we refer to today as digital art. Tracing the heated debates between art and science, the societal anxiety over nascent computer technology, and the myths and philosophies surrounding digital computation, Taylor is able to identify the destabilizing forces that shape and eventually fragment the computer art movement.

Nineteen forty-five marked a historical moment in the figurative arts, with new trends related to changes in the cultural climate caused in large part by the war. This book presents an in-depth overview of the arts from the postwar period in Europe and the United States to today, from analysis of the pictorial languages of the leading masters of the second half of the 20th century, including the avant-gardes of the 1950s, to consideration of the trends that have inaugurated the third millennium, breaking the traditional borders between painting and sculpture. In the immediate postwar period, a situation strongly marked by the tragedies of war, Europe and the United States entered a period in art marked by upheavals and the creations of highly original personalities. The international art scene came to be populated by generations of anti-conventional underground artists who explored new territories in artistic communication. These artists pushed past the social realism and abstract art of preceding decades to adopt daring expressive languages that swept over the traditional borders between painting and sculpture. From postwar existential tension came Art informel along with abstract expressionism, leading to the definitive break with tradition. There are then Lucio

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Fontana's poetics, Mark Rothko's use of color, Andy Warhol's serial images and pop art leading to the most recent developments in the postmodern avant-gardes. Contemporary art has become the site of cultural exchanges during our time, with global materials and contexts. External space has itself become part of art, leading to such extremes as Land Art. Postmodern Art, with more than 400 color images, explores the currents, themes and names that are part of the artistic heritage of today, from Art Informel to New Dada to body and video art. Its sixteen chapters present painters, sculptors, photographers, and architects with their most important works, many of them results of the close identification between art and life.

How did the concept of the avant-garde come into existence? How did it impact on the performing arts? How did the avant-garde challenge the artistic establishment and avoid the pull of commercial theatre, gallery and concert-hall circuits? How did performance artists respond to new technological developments? Placing key figures and performances in their historical, social and aesthetic context, Günter Berghaus offers an accessible introduction to post-war avant-garde performance. Written in a clear, engaging style, supported by text boxes and illustrations throughout, this volume explains the complex ideas behind avant-garde art and evocatively brings to life the work of some of its most influential performance artists. Covering hot topics such as multi-media and body art performances, this text is essential reading for students of theatre studies and performance.

## Access PDF Postmodern Currents Art And Artists In The Age Of Electronic Media

Exploring Sub-Culture Through Art

Digital Currents

Exploring the Math and Art Connection

A Companion to Digital Art

Inscribing the Ephemeral Image

Fight the Power!

The Feminine Musique

This is the first bibliography of Postmodernism to take account of work published in all subject areas and in all languages. Deborah Madsen has identified a new first occurrence of the term in 1926, preceding by more than twenty years the first occurrence documented by the Oxford English Dictionary. In a chronological listing, books, articles, notes, letters and working papers on Postmodernism are described with full bibliographical details. Reviews of major books are documented and full contents listings are given for special issues of journals devoted to Postmodernism. An appendix includes books on Postmodernism announced for publication in 1995. This bibliography brings together in one place all secondary material published on Postmodernism. All disciplines are included, from anthropology to zoology: architecture, cultural studies, dance, drama, feminism, fiction, geography, history, legal studies, literary theory, mathematics, medicine, music, pedagogical theory, philosophy, photography and film, poetry, politics, religion, sociology, the visual and plastic arts, and others. The bibliography also documents items in a range of languages other than English: Chinese, French, German, Italian, Japanese, Russian, Slovenian, Spanish, and the Scandinavian languages. Access to

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the information contained in the bibliography is made easy with a comprehensive index providing guidance according to author, subject, language, and key words. *Postmodernism: A Bibliography, 1926-1994* is an essential reference text for anyone working in the area of contemporary culture studies.

An introduction to the work and ideas of artists who use—and even influence—science and technology. A new breed of contemporary artist engages science and technology—not just to adopt the vocabulary and gizmos, but to explore and comment on the content, agendas, and possibilities. Indeed, proposes Stephen Wilson, the role of the artist is not only to interpret and to spread scientific knowledge, but to be an active partner in determining the direction of research. Years ago, C. P. Snow wrote about the "two cultures" of science and the humanities; these developments may finally help to change the outlook of those who view science and technology as separate from the general culture. In this rich compendium, Wilson offers the first comprehensive survey of international artists who incorporate concepts and research from mathematics, the physical sciences, biology, kinetics, telecommunications, and experimental digital systems such as artificial intelligence and ubiquitous computing. In addition to visual documentation and statements by the artists, Wilson examines relevant art-theoretical writings and explores emerging scientific and technological research likely to be culturally significant in the future. He also provides lists of resources including organizations, publications, conferences, museums, research centers, and Web sites.

Shelton Jackson «Spike» Lee is one of the most culturally influential and provocative film directors of the twentieth and twenty-first centuries. Bringing together seminal writings - from classic scholarship to new research - this book focuses on this revolutionary film auteur and

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cultural provocateur to explore contemporary questions around issues of race, politics, sexuality, gender roles, filmmaking, commercialism, celebrity, and the role of media in public discourse. Situating Lee as an important contributor to a variety of American discourses, the book highlights his commitment to exploring issues of relevance to the Black community. His work demands that his audiences take inventory of his and their understandings of the complexities of race relations, the often deleterious influence of media messages, the long term legacy of racism, the liberating effects of sexual freedom, the controversies that arise from colorism, the separatist nature of classism, and the cultural contributions and triumphs of historical figures. This book seeks to stimulate continued debate by examining the complexities in Lee's various sociopolitical claims and their ideological impacts.

Digital Arts presents an introduction to new media art through key debates and theories. The volume begins with the historical contexts of the digital arts, discusses contemporary forms, and concludes with current and future trends in distribution and archival processes.

Considering the imperative of artists to adopt new technologies, the chapters of the book progressively present a study of the impact of the digital on art, as well as the exhibition, distribution and archiving of artworks. Reflecting contemporary research in the field, case studies illustrate concepts and developments outlined in Digital Arts. Additionally, reflections and questions provide opportunities for readers to explore terms, theories and examples relevant to the field. Consistent with the other volumes in the New Media series, a bullet-point summary and a further reading section enhance the introductory focus of each chapter.

Art and Artists in the Age of Electronic Media

Liquid Crystals, Laptops and Life

# Acces PDF Postmodern Currents Art And Artists In The Age Of Electronic Media

Harold Innis in the New Century

The Art and Science of Interface and Interaction Design

Sounding the Gallery

Digital Arts

The Digital Incunabula: rock □ paper □ pixels

*Editors Marsha Kinder and Tara McPherson present an authoritative collection of essays on the continuing debates over medium specificity and the politics of the digital arts. Comparing the term "transmedia" with "transnational," they show that the movement beyond specific media or nations does not invalidate those entities but makes us look more closely at the cultural specificity of each combination. In two parts, the book stages debates across essays, creating dialogues that give different narrative accounts of what is historically and ideologically at stake in medium specificity and digital politics. Each part includes a substantive introduction by one of the editors. Part 1 examines precursors, contemporary theorists, and artists who are protagonists in this discursive drama, focusing on how the transmedia frictions and continuities between old and new forms can be read most productively: N.*

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*Katherine Hayles and Lev Manovich redefine medium specificity, Edward Branigan and Yuri Tsivian explore nondigital precursors, Steve Anderson and Stephen Mamber assess contemporary archival histories, and Grahame Weinbren and Caroline Bassett defend the open-ended mobility of newly emergent media. In part 2, trios of essays address various ideologies of the digital: John Hess and Patricia R. Zimmerman, Herman Gray, and David Wade Crane redraw contours of race, space, and the margins; Eric Gordon, Cristina Venegas, and John T. Caldwell unearth database cities, portable homelands, and virtual fieldwork; and Mark B.N. Hansen, Holly Willis, and Rafael Lozano-Hemmer and Guillermo Gómez-Peña examine interactive bodies transformed by shock, gender, and color. An invaluable reference work in the field of visual media studies, *Transmedia Frictions* provides sound historical perspective on the social and political aspects of the interactive digital arts, demonstrating that they are never neutral or innocent.*

*This edited book explores the digital challenge for cultural-creative organizations and industries, and its impact on production, meaning-making, consumption and valuation of*

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*cultural-creative products and experiences. Discussing digital changes such as user-generated content, social media, business model innovation and product development, the chapters challenge deep-seated definitions of creative individuals, organizations and industries, offering insights into how this creative aspect is argued and legitimized. Placing an emphasis on research that deals with the digital challenge, this collection theorizes its significance for the nature and dynamics of creative industries as well as its impact on the mediation of experiences and the creation and consumption of cultural-creative products.*

*Artists and creators in interactive art and interaction design have long been conducting research on human-machine interaction. Through artistic, conceptual, social and critical projects, they have shown how interactive digital processes are essential elements for their artistic creations. Resulting prototypes have often reached beyond the art arena into areas such as mobile computing, intelligent ambiances, intelligent architecture, fashionable technologies, ubiquitous computing and pervasive gaming. Many of the early artist-developed interactive technologies have influenced new design practices, products and*

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*services of today's media society. This book brings together key theoreticians and practitioners of this field. It shows how historically relevant the issues of interaction and interface design are, as they can be analyzed not only from an engineering point of view but from a social, artistic and conceptual, and even commercial angle as well.*

*"Eduardo Kac's work represents a turning point. What it questions is our current attitudes to creativity, taking that word in its most fundamental sense." -Edward Lucie-Smith, author of Visual Arts in the 20th Century*

*"His works introduce a vital new meaning into what had been known as the creative process while at the same time investing the notion of the artist-inventor with an original social and ethical responsibility."*

*-Frank Popper, author of Origins and Development of Kinetic Art*

*"Kac's radical approach to the creation and presentation of the body as a wet host for artificial memory and 'site-specific' work raises a variety of important questions that range from the status of memory in digital culture to the ethical dilemmas we are facing in the age of bioengineering and tracking technology." -Christiane Paul, Whitney Museum of Art For nearly*

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*two decades Eduardo Kac has been at the cutting edge of media art, first inventing early online artworks for the web and continuously developing new art forms that involve telecommunications and robotics as a new platform for art. Interest in telepresence, also known as telerobotics, exploded in the 1990s, and remains an important development in media art. Since that time, Kac has increasingly moved into the fields of biology and biotechnology. Telepresence and Bio Art is the first book to document the evolution of bio art and the aesthetic development of Kac, the creator of the "artist's gene" as well as the controversial glow-in-the-dark, genetically engineered rabbit Alba. Kac covers a broad range of topics within media art, including telecommunications media, interactive systems and the Internet, telematics and robotics, and the contact between electronic art and biotechnology. Addressing emerging and complex topics, this book will be essential reading for anyone interested in contemporary art.*

*The Spike Lee Reader*

*Women, Art, and Technology*

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## ***From Celluloid to Cyberspace***

### ***A Handbook on Evolutionary Art and Music***

### ***The Art of Artificial Evolution***

### ***Technology and Creativity***

*Life, Laptops and Liquid Crystals connects the science of one of the icons of the digital age, the laptop computer, with life itself via liquid crystals, the phase of matter essential to both. The book begins with a review of basic chemistry and physics, then goes on to discuss semiconductors, polymers, liquid crystals, and the molecules of life. Applications of these basic concepts to electronic devices, liquid crystal displays, art, and of course the laptop computer, complete the text. Physics, chemistry, materials science, electronics, and biology are all essential to understanding those topics. The necessary concepts in each field are developed with an eye to emphasizing molecules and molecular interactions. Each chapter concludes with review exercise, as well as references and research questions that encourage the reader to explore the topics in more depth.*

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

*The book is divided into three sections: "Reflections on Innis" provides a historical reassessment of Innis, "Gaps and Silences" considers the limitations of both Innis's thought and his interpreters, and "Innis and Cultural Theory" offers speculations on his influence on cultural analysis. The interpretations offered reflect the changing landscape of intellectual life as boundaries between*

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*traditional disciplines blur and new interdisciplinary fields emerge. Harold Innis in the New Century is a valuable resource for scholars and students of Canadian studies, communication studies, cultural studies, economic history, and political science. Contributors include Charles R. Acland (Calgary), Alison Beale (Simon Fraser), Jody Berland (York), James Bickerton (St Francis Xavier), William J. Buxton (Concordia), James Carey (Columbia), Ray Charron (Concordia), Cheryl Dahl (University College of the Fraser Valley), Michael Dorland (Carleton), Kevin Dowler (York), Donald Fisher (UBC), Sarah Fortin (McGill), Alain-G. Gagnon (McGill), Jane Jenson (Montréal), Heather Menzies (Carleton), Richard Noble (Winnipeg), Daniel Salée (Concordia), Liora Salter (Osgoode Hall), Kim Sawchuk (Concordia), Irene Spry (professor emerita, Ottawa), Judith Stamps (Victoria), and Andrew Werwick (Trent).*

*GARDNER'S ART THROUGH THE AGES: A CONCISE WESTERN HISTORY has been written from the ground up to create a one-semester, student-friendly introduction to art history while retaining the impeccable reliability and scholarship of Gardner's Art through the Ages. This beautifully illustrated fourth edition has been updated to make it easier than ever for students to master the material. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.*

*Terminal Identity*

*Avant-garde Performance*

*Inquiry in Visual Arts*

*Art in the Electronic Age*

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*Perspectives On Western Art*

*Intersections of Art, Science, and Technology*

*Art Practice in a Digital Culture*

**The relationship between the practice of dance and the technologies of representation has excited artists since the advent of film. Dancers, choreographers, and directors are increasingly drawn to screendance, the practice of capturing dance as a moving image mediated by a camera. While the interest in screendance has grown in importance and influence amongst artists, it has until now flown under the academic radar. Emmy-nominated director and auteur Douglas Rosenberg's groundbreaking book considers screendance as both a visual art form as well as an extension of modern and post-modern dance without drawing artificial boundaries between the two. Both a history and a critical framework, *Screendance: Inscribing the Ephemeral Image* is a new and important look at the subject. As he reconstructs the history and influences of screendance, Rosenberg presents a theoretical guide to navigating the boundaries of an inherently collaborative art form. Drawing on psycho-analytic, literary, materialist, queer, and feminist modes of analysis, Rosenberg explores the relationships between camera and subject, director and dancer, and the ephemeral nature of dance and the fixed nature of film. This interdisciplinary approach allows for a broader discussion of issues of hybridity and mediatized representation as they apply to dance on film. Rosenberg also discusses the audiences and venues of screendance and the tensions between commercial and**

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**fine-art cultures that the form has confronted in recent years. The surge of screendance festivals and courses at universities around the world has exposed the friction that exists between art, which is generally curated, and dance, which is generally programmed. Rosenberg explores the cultural implications of both methods of reaching audiences, and ultimately calls for a radical new way of thinking of both dance and film that engages with critical issues rather than simple advocacy.**

**Digital Currents explores the growing impact of digital technologies on aesthetic experience and examines the major changes taking place in the role of the artist as social communicator. Margot Lovejoy recounts the early histories of electronic media for art making - video, computer, the internet - in this richly illustrated book. She provides a context for the works of major artists in each media, describes their projects, and discusses the issues and theoretical implications of each to create a foundation for understanding this developing field. Digital Currents fills a major gap in our understanding of the relationship between art and technology, and the exciting new cultural conditions we are experiencing. It will be ideal reading for students taking courses in digital art, and also for anyone seeking to understand these new creative forms.**

**Art mirrors life; life returns the favor. How could nineteenth and twentieth century technologies foster both the change in the world view generally called «postmodernism» and the development of new art forms? Scholar and curator Faye Ran shows how interactions of art and technology led to cultural changes**

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**and the evolution of Installation art as a genre unto itself - a fascinating hybrid of expanded sculpture in terms of context, site, and environment, and expanded theatre in terms of performer, performance, and public.**

**"The Feminine Musique: Multimedia and Women Today" traces the intersection of experimental music and new media through the works of composers and artists at the turn of twentieth century America. An invaluable addition to any music, visual arts, or historical library collection, "The Feminine Musique: Multimedia and Women Today" gives a voice to the sights and sounds of innovative women such as Laurie Anderson, Alison Knowles, Brenda Hutchinson, Pauline Oliveros, Pamela Z, Yoko Ono, Meredith Monk, Maggie Payne, Sylvia Pengilly, Madonna, Lydia Lunch, and countless others, who embraced social change, technology, and the arts to create compelling and sometimes controversial works.**

**Networking Humans, Rabbits, & Robots**

**Postmodern Currents**

**The Digital, the Arts, and the Humanities**

**Source Documents And Readings From The Renaissance To The 1970s**

**The Virtual Subject in Postmodern Science Fiction**

**Post Modern Art**

**Production, Mediation and Evaluation in the Digital Age**

*Postmodern Currents Art and Artists in the Age of Electronic Media*

*Art is the Queen of all sciences communicating knowledge to all the generations of the world. Leonardo da Vinci Artistic behavior is one of the most valued qualities of the human*

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*mind. Although artistic manifestations vary from culture to culture, dedication to artistic tasks is common to all. In other words, artistic behavior is a universal trait of the human species. The current, Western definition of art is relatively new. However, a dedication to artistic endeavors — such as the embellishment of tools, body - ornamentation, or gathering of unusual, arguably aesthetic, objects — can be traced back to the origins of humanity. That is, art is ever-present in human history and prehistory.*

*Art and science share a long and enduring relationship. The best-known example of the exploration of this relationship is probably the work of Leonardo da Vinci. Somewhere in the 19th century art and science grew apart, but the cross-transfer of concepts between the two domains continued to exist. Currently, albeit the need for specialization, there is a growing interest in the exploration of the connections between art and science.*

*Focusing on computer science, it is interesting to note that early pioneers of this discipline such as Ada Byron and Alan Turing showed an interest in using computational devices for art-making purposes. Oddly, in spite of this early interest and the ubiquity of art, it has received relatively little attention from the computer science community in general, and, more surprisingly, from the artificial intelligence community.*

*The subject of this book is the various explicit and particular critical conceptions of and articulations about culture that have influenced our common understanding of ourselves and our societies. It provides an introduction to cultural studies in terms of economic and political power.*

*Art Practice as Research, Second Edition continues to present a compelling argument that*

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*the creative and cultural inquiry undertaken by artists is a form of research. The text explores themes, practices, and contexts of artistic inquiry and positions them within the discourse of research. Sullivan argues that legitimate research goals can be achieved by choosing different methods than those offered by the social sciences. The common denominator in both approaches is the attention given to rigor and systematic inquiry. Artists emphasize the role of the imaginative intellect in creating, criticizing, and constructing knowledge that is not only new but also has the capacity to transform human understanding.*

*An Introduction to New Media*

*A Bibliography, 1926-1994*

*Cosplay and the Art of Play*

*Gardner's Art through the Ages: A Concise Global History*

*Reflections and Refractions*

*1945-Now*

*Scale in Contemporary Sculpture*

Much as art history is in the process of being transformed by new information communication technologies, often in ways that are either disavowed or resisted, art practice is also being changed by those same technologies. One of the most obvious symptoms of this change is the increasing numbers of artists working in universities, and having their work facilitated and supported by the funding and infrastructural resources that such institutions offer. This new paradigm of art as research is likely to have a profound effect on how we understand the role of the artist and of art practice in society. In this unique book, artists, art historians, art theorists and curators of new media reflect on the idea of art as research

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and how it has changed practice. Intrinsic to the volume is an investigation of the advances in creative practice made possible via artists engaging directly with technology or via collaborative partnerships between practitioners and technological experts, ranging through a broad spectrum of advanced methods from robotics through rapid prototyping to the biological sciences.

Provides alphabetically arranged entries on the architecture, art, ecology, folklore, food, religion, and recreation of each major United States region.

Daniel Jarvis and Irene Naested highlight the natural association between math and art in a series of practical ideas for the classroom, because when students understand the math/art connection, their understanding and confidence increase in both subjects. Through innovative teaching strategies and more than 100 rich learning experiences, Jarvis and Naested give teachers a wealth of engaging tools to explore the math/art connection with their own students. This connection is established through examinations of natural and human-designed objects, from how pine cone scales spiral out in a Fibonacci sequence to how geometric shapes combine in architecture to form some of the most beautiful structures on the planet.

This book looks beyond the common label of 'Ronald Reagan's America' to chart the complex intersection of cultures in the 1980s. In doing so it provides an insightful account of the major cultural forms of 1980s America - literature and drama; film and television; music and performance; art and photography - and influential texts and trends of the decade: from *White Noise* to *Wall Street*, from Silicon Valley to MTV, and from Madonna to Cindy Sherman. A focused chapter considers the changing dynamics of American culture in an increasingly globalised marketplace.

An Introduction To The Critical Discourses Of Cultural Studies

Postmodern Music, Postmodern Listening

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Information Arts

The Troubled History of Computer Art

"Enlargement, Miniaturisation and the Life-Size "

Art Practice as Research

Culture And Critique

This anthology of readings related to Western art history explains specific works of art illustrated in Janson's History of Art and De la Croix and Tansey's Gardner's Art Through the Ages in terms of the ideas, beliefs, and concerns of the people and cultures who created the art. It brings a new understanding of art because it shows the social and cultural basis of major works of art through history. The ten sections are Ancient Near East; Egyptian; Aegean; Greek; Etruscan; Roman; early Christian, Byzantine, and Islamic; early Medieval; Romanesque; and Gothic. The readings have been drawn from many areas of intellectual and social history, including religion, philosophy, literature, science, economics, and law. Each selection is preceded by an introductory note, which discusses the readings in terms of its subject and theme, its source and usage, and its relevance to the study of the work of art.

The first book to devote serious attention to questions of scale in contemporary sculpture, this study considers the phenomenon within the interlinked cultural and socio-historical framework of the legacies of postmodern theory and the growth of global capitalism. In particular, the book traces the impact of postmodern theory on concepts of measurement and exaggeration, and analyses the relationship between this philosophy and the sculptural trend that has developed since the early 1990s. Rachel Wells examines the arresting international trend of sculpture exploring scale, including American precedents from the 1970s and 1980s and work by the

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'Young British Artists'. Noting that the emergence of this sculptural trend coincides with the end of the Cold War, Wells suggests a similarity between the quantitative ratio of scale and the growth of global capitalism that has replaced the former status quo of qualitatively opposed systems. This study also claims the allegorical nature of scale in contemporary sculpture, outlining its potential for critique or complicity in a system dominated by quantitative criteria of value. In a period characterised by uncertainty and incommensurability, Wells demonstrates that scale in contemporary sculpture can suggest the possibility of, and even an unashamed reliance upon, comparison and external difference in the construction of meaning.

Sounding the Gallery argues that early video art is an audiovisual genre. The new video technology not only enabled artists to sound their visual work and composers to visualise their music during the 1960s: it also initiated a spatial form of engagement that encouraged new relationships between art / music practices and their audiences.

The Cambridge Companion to Postmodernism offers a comprehensive introduction to postmodernism. The Companion examines the different aspects of postmodernist thought and culture that have had a significant impact on contemporary cultural production and thinking. Topics discussed by experts in the field include postmodernism's relation to modernity, and its significance and relevance to literature, film, law, philosophy, architecture, religion and modern cultural studies. The volume also includes a useful guide to further reading and a chronology.

This is an essential aid for students and teachers from a range of disciplines interested in postmodernism in all its incarnations. Accessible and comprehensive, this Companion addresses the many issues surrounding this elusive, enigmatic and often controversial topic.

Multimedia and Women Today ; And, On Writing for Multimedia

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Telepresence & Bio Art

American Culture in the 1980s

Postmodernism

Teaching and Learning Between the Lines

The Mid-Atlantic Region

A History of Installation Art and the Development of New Art Forms

***This book is an introduction to cosplay as a subculture and community, built around playful spaces and the everyday practices of crafting costumes, identities, and performances. Drawing on new and original ethnographic data, as well as the innovative use of arts-led research, this book adds to our understanding of a popular, global cultural practice. In turn, this pushes forward our understanding of play, fan practices, subcultures, practice-led research, and uses of urban spaces. Cosplay and the Art of Play offers a significant addition to key contemporary debates on the meaning and uses of popular culture in the 21st century, and will be of importance to students and scholars interested in communities, fandom, identity, leisure, participatory cultures, performance, and play. Postmodern Currents: Art and Artists in the Age of Electronic Media explores in detail the growing impact of video and computer technologies, and of the Internet, on aesthetic experience and examines the emerging role of the artist as social communicator. It recounts the involvement of such artists as Jenny Holzer, Nam June Paik, Bill Viola,***

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**Gary Hill, and Laurie Anderson, among others, with electronic media and discusses the important economic, social, and aesthetic issues these new technologies imply.**

**Scott Bukatman's Terminal Identity—referring to both the site of the termination of the conventional "subject" and the birth of a new subjectivity constructed at the computer terminal or television screen--puts to rest any lingering doubts of the significance of science fiction in contemporary cultural studies. Demonstrating a comprehensive knowledge, both of the history of science fiction narrative from its earliest origins, and of cultural theory and philosophy, Bukatman redefines the nature of human identity in the Information Age. Drawing on a wide range of contemporary theories of the postmodern—including Fredric Jameson, Donna Haraway, and Jean Baudrillard—Bukatman begins with the proposition that Western culture is suffering a crisis brought on by advanced electronic technologies. Then in a series of chapters richly supported by analyses of literary texts, visual arts, film, video, television, comics, computer games, and graphics, Bukatman takes the reader on an odyssey that traces the postmodern subject from its current crisis, through its close encounters with technology, and finally to new self-recognition. This new "virtual subject," as Bukatman defines it, situates the human and the technological as coexistent, codependent, and mutually defining. Synthesizing the most provocative theories of postmodern**

***culture with a truly encyclopedic treatment of the relevant media, this volume sets a new standard in the study of science fiction—a category that itself may be redefined in light of this work. Bukatman not only offers the most detailed map to date of the intellectual terrain of postmodern technology studies—he arrives at new frontiers, providing a propitious launching point for further inquiries into the relationship of electronic technology and culture.***

***Kramer was one of the most visionary musical thinkers of the second half of the 20th century. In his *The Time of Music*, he approached the idea of the many different ways that time itself is articulated musically. This book has become influential among composers, theorists, and aestheticians. Now, in his almost completed text written before his untimely death in 2004, he examines the concept of postmodernism in music. Kramer created a series of markers by which we can identify postmodern works. He suggests that the postmodern project actually creates a radically different relationship between the composer and listener. Written with wit, precision, and at times playfully subverting traditional tropes to make a very serious point about this difference, *Postmodern Music, Postmodern Listening* leads us to a strongly grounded intellectual basis for stylistic description and an intuitive sensibility of what postmodernism in music entails. *Postmodern Music, Postmodern Listening* is an examination of how musical postmodernism is not just a***

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***style or movement, but a fundamental shift in the relationship between composer and listener. The result is a multifaceted and provocative look at a critical turning point in music history, one whose implications we are only just beginning to understand.***

***Technology and the Hermeneutics of Time and Space in Modern and Postmodern Art from Cubism to Installation***

***The Cambridge Companion to Postmodernism***

***Gardner's Art through the Ages: The Western Perspective***

***Gardner's Art through the Ages: A Concise Western History***

***Screendance***

***The Media Arts and the Changing Arts World***

***Transmedia Frictions***

***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***

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