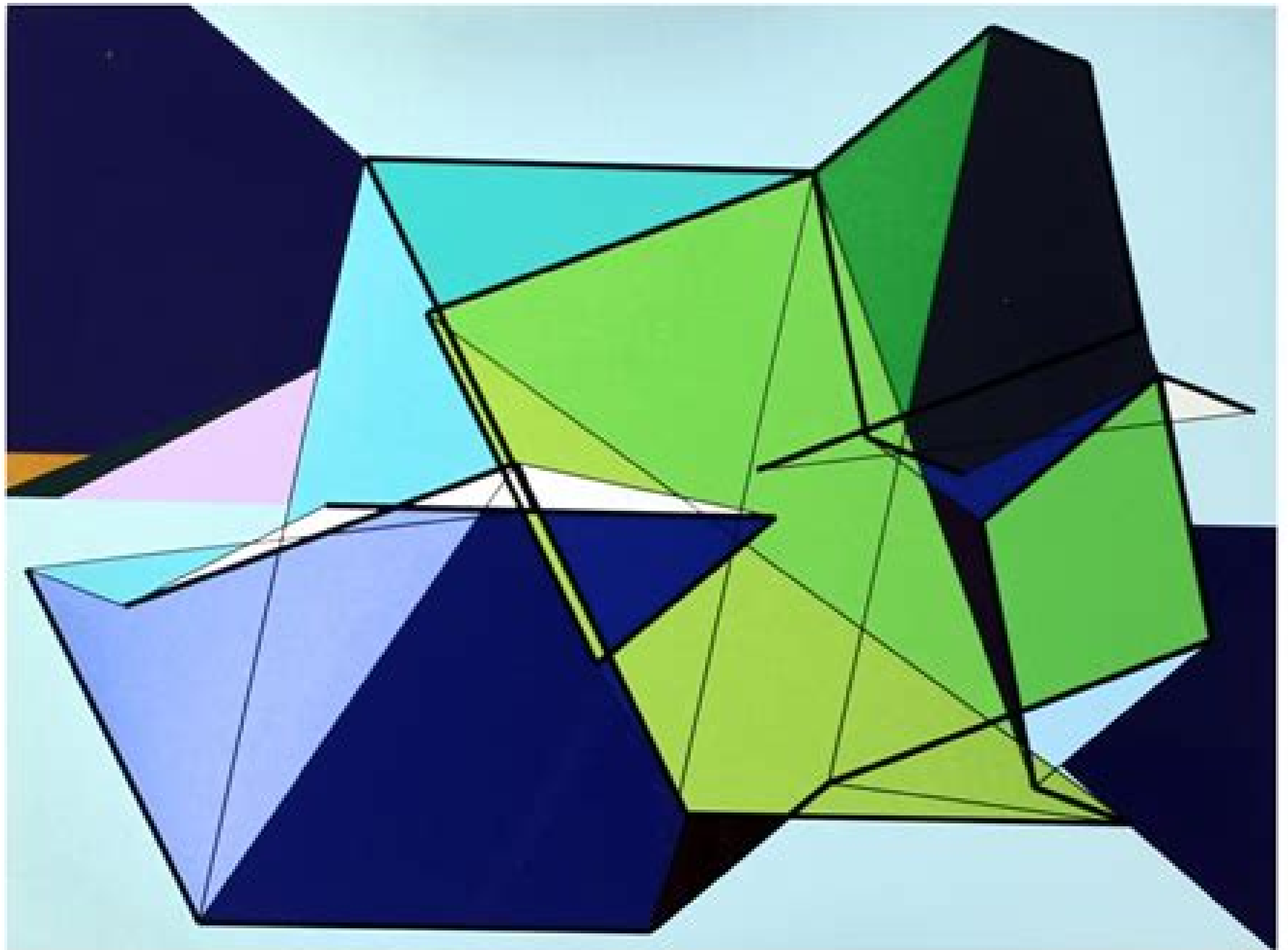




Manfred Mohr

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Manfred Mohr Manfred Mohr, 2007 **Manfred Mohr** Manfred Mohr, Frieder Nake, 2001 *Manfred Mohr*, 1989

Explorations in Art and Technology Linda Candy, Ernest Edmonds, Fabrizio Poltronieri, 2018-10-04 Explorations in Art and Technology presents the explorations in Art and Technology of the Creativity Cognition Research Studios The Studios were created to bring together the visions and expertise of people working at the boundaries of art and digital media The book explores the nature of intersection and correspondence across these disciplinary boundaries practices and conceptual frameworks through artists illustrated contributions and studies of work in progress These experiences are placed within the context of recent digital art history and the innovations of early pioneers **Manfred Mohr** Manfred Mohr, 1979 **When the Machine Made Art** Grant D. Taylor, 2014-04-10 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 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 **Digital Art, Aesthetic Creation** Paul Crowther, 2018-10-10 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 **Computers and Creativity** Jon McCormack, Mark d'Inverno, 2012-08-21 This interdisciplinary volume introduces new theories and ideas on creativity from the perspectives of science and art Featuring contributions from leading researchers theorists and artists working in artificial intelligence generative art creative computing music composition and cybernetics the book examines the relationship between computation and creativity from both analytic and practical perspectives Each contributor describes innovative new ways creativity can be understood through and inspired by computers The book tackles critical philosophical questions and discusses the major issues raised by computational creativity including whether a computer can exhibit creativity independently of its creator what kinds of creativity are possible in light of our knowledge from computational simulation artificial intelligence evolutionary theory and information theory and whether we can begin to automate the evaluation of aesthetics and creativity in silico These important often controversial questions are contextualised by current thinking in computational creative arts practice Leading artistic practitioners discuss their approaches to working

creatively with computational systems in a diverse array of media including music sound art visual art and interactivity The volume also includes a comprehensive review of computational aesthetic evaluation and judgement research alongside discussion and insights from pioneering artists working with computation as a creative medium over the last fifty years A distinguishing feature of this volume is that it explains and grounds new theoretical ideas on creativity through practical applications and creative practice Computers and Creativity will appeal to theorists researchers in artificial intelligence generative and evolutionary computing practicing artists and musicians students and any reader generally interested in understanding how computers can impact upon creativity It bridges concepts from computer science psychology neuroscience visual art music and philosophy in an accessible way illustrating how computers are fundamentally changing what we can imagine and create and how we might shape the creativity of the future Computers and Creativity will appeal to theorists researchers in artificial intelligence generative and evolutionary computing practicing artists and musicians students and any reader generally interested in understanding how computers can impact upon creativity It bridges concepts from computer science psychology neuroscience visual art music and philosophy in an accessible way illustrating how computers are fundamentally changing what we can imagine and create and how we might shape the creativity of the future

Manfred Mohr ,1975 *Manfred Mohr* Manfred Mohr,Galerie Heinz Teufel (Münstereifel),1991 **Manfred Mohr** ,2006 **Manfred Mohr - broken symmetry** Manfred Mohr,2007 The Algorithm of Manfred Mohr Margit Rosen,2019-05 A forerunner of digital art New York based German artist Manfred Mohr born 1938 exhibited his computer generated drawings as early as 1971 Selected essays letters and interviews from 1963 79 provide insight into his early works and the beginnings of digital art **Digital Image Systems** Claus Gunti,2020-01-07 In Digital Image Systems Claus Gunti examines the antagonizing reactions to digital technologies in photography While Thomas Ruff Andreas Gursky and J rg Sasse have gradually adopted digital imaging tools in the early 1990s other photographers from the D sseldorf School have remained faithful to film based technologies By evaluating the aesthetic and discursive preconditions of this situation and by extensively analyzing the digital work of these three photographers this book shows that the digital turn in photography was anticipated by the conceptualization of images within systems and thus offers new perspectives for understanding the digital revolution **10 PRINT CHR\$(205.5+RND(1)); : GOTO 10** Nick Montfort,Patsy Baudoin,John Bell,Ian Bogost,Jeremy Douglass,2014-08-29 A single line of code offers a way to understand the cultural context of computing This book takes a single line of code the extremely concise BASIC program for the Commodore 64 inscribed in the title and uses it as a lens through which to consider the phenomenon of creative computing and the way computer programs exist in culture The authors of this collaboratively written book treat code not as merely functional but as a text in the case of 10 PRINT a text that appeared in many different printed sources that yields a story about its making its purpose its assumptions and more They consider randomness and regularity in computing and art the maze in culture the popular BASIC programming

language and the highly influential Commodore 64 computer *Computers in Art, Design and Animation* John Lansdown, Rae Earnshaw, 2012-12-06 The collection of papers that makes up this book arises largely from the joint activities of two specialist groups of the British Computer Society namely the Displays Group and the Computer Arts Society Both these groups are now more than 20 years old and during the whole of this time have held regular separate meetings In recent years however the two groups have held a joint annual meeting at which presentations of mutual interest have been given and it is mainly from the last two of these that the present papers have been drawn They fall naturally into four classes visualisation art design and animation although as in all such cases the boundaries between the classes are fuzzy and overlap inevitably occurs Visualisation The graphic potential of computers has been recognised almost since computing was first used but it is only comparatively recently that their possibilities as devices for the visualisation of complex and largely abstract phenomena has begun to be more fully appreciated Some workers stress the need to be able to model photographic reality in order to assist in this task They look to better algorithms and more resolution to achieve this end Others Alan Mackay for instance suggest that it is not just a matter of providing more and more pixels It is a matter of providing congenial clues which employ to the greatest extent what we already know **Index of Patents Issued from the United States Patent and Trademark Office**, 1993 **Paradoxes of Interactivity** Uwe Seifert, Jin Hyun Kim, Anthony Moore, 2015-09-15 Current findings from anthropology genetics prehistory cognitive and neuroscience indicate that human nature is grounded in a co evolution of tool use symbolic communication social interaction and cultural transmission Digital information technology has recently entered as a new tool in this co evolution and will probably have the strongest impact on shaping the human mind in the near future A common effort from the humanities the sciences art and technology is necessary to understand this ongoing co evolutionary process Interactivity is a key for understanding the new relationships formed by humans with social robots as well as interactive environments and wearables underlying this process Of special importance for understanding interactivity are human computer and human robot interaction as well as media theory and New Media Art Paradoxes of Interactivity brings together reflections on interactivity from different theoretical perspectives the interplay of science and art and recent technological developments for artistic applications especially in the realm of sound **On Reenactment** Cristina Baldacci, Susanne Franco, 2022-12-13 This book brings together dance and visual arts scholars to investigate the key methodological and theoretical issues concerning reenactment Along with becoming an effective and widespread contemporary artistic strategy reenactment is taking shape as a new anti positivist approach to the history of dance and art undermining the notion of linear time and suggesting new temporal encounters between past present and future As such reenactment has contributed to a move towards different forms of historical thinking and understanding that embrace cultural studies especially intertwining gender postcolonial and environmental issues in the redefinition of knowledge historical discourses and memory This approach also involves questioning canons and genealogies

by destabilising authorship and challenging both institutional and direct forms of transmission The structure of the book playfully recalls that of a theatrical performance with both an overture and prelude to provide space for a series of theoretical and practice based insights the solos and conversations the duets by artists critics curators and theorists who have dealt with reenactment The main purpose of this book is to demonstrate how reenactment as a strategy of appropriation circulation translation and transmission can contribute to understanding history both in its perpetual becoming and as a process of reinvention renarration and resignification from an interdisciplinary perspective From Fingers to Digits Margaret A. Boden, Ernest A. Edmonds, 2019-07-16 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

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