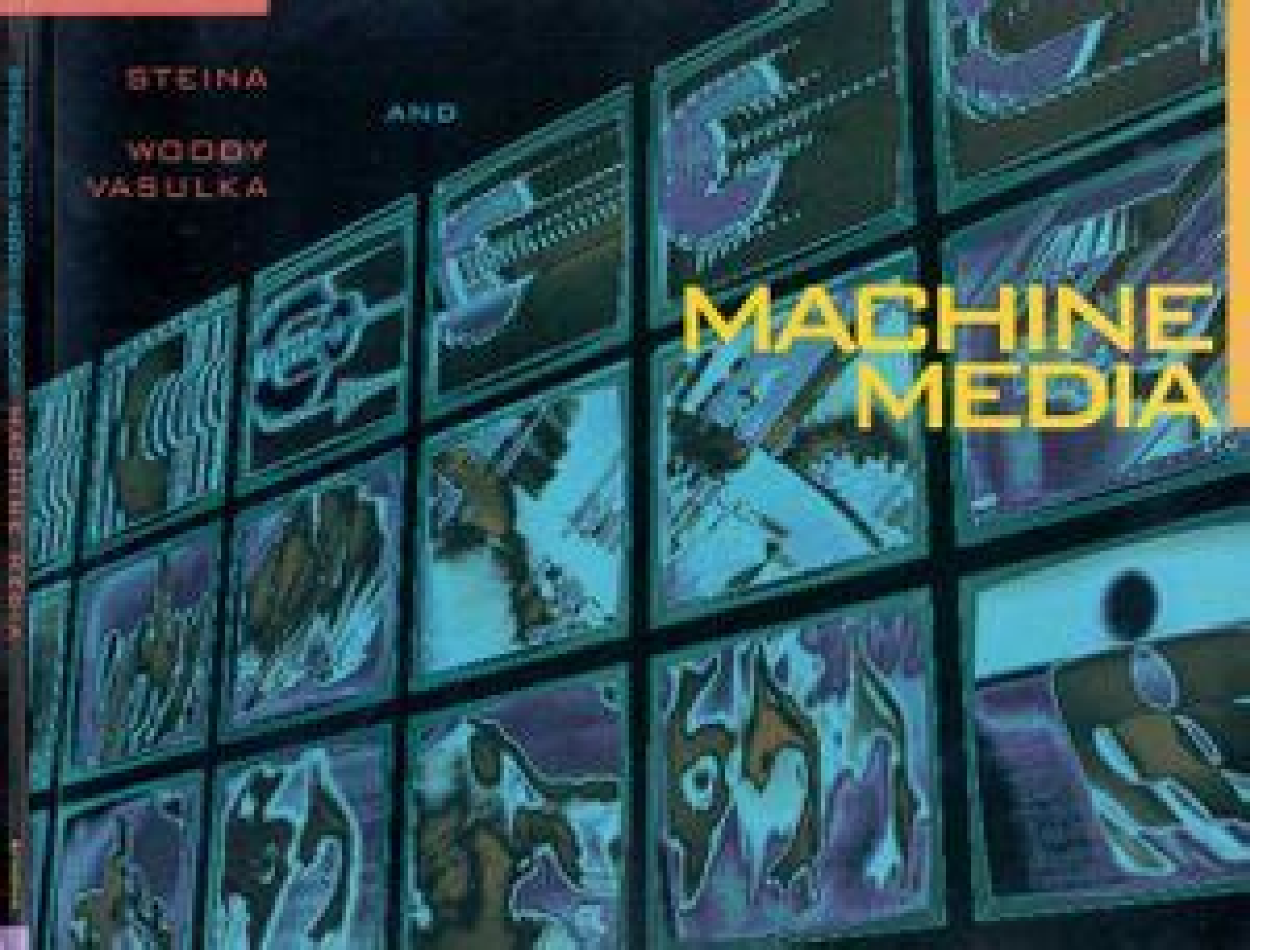


STEINA

AND

WOODY
VASILKA

MACHINE MEDIA



Machine Media Vasulka

Florence de Mèredieu



Machine Media Vasulka:

Steina and Woody Vasulka Steina Vasulka, 1996 Steina and Woody Vasulka, 1996 *Steina and Woody Vasulka*.
Machine Media Robert R. Riley, 1996 **Steina and Woody Vasulka - Machine Media** Steina Vasulka, Woody Vasulka, San Francisco Museum of Modern Art, 1996 Machine Art in the Twentieth Century Andreas Broeckmann, 2016-12-16 An investigation of artists engagement with technical systems tracing art historical lineages that connect works of different periods Machine art is neither a movement nor a genre but encompasses diverse ways in which artists engage with technical systems In this book Andreas Broeckmann examines a variety of twentieth and early twenty first century artworks that articulate people s relationships with machines In the course of his investigation Broeckmann traces historical lineages that connect art of different periods looking for continuities that link works from the end of the century to developments in the 1950s and 1960s and to works by avant garde artists in the 1910s and 1920s An art historical perspective he argues might change our views of recent works that seem to be driven by new media technologies but that in fact continue a century old artistic exploration Broeckmann investigates critical aspects of machine aesthetics that characterized machine art until the 1960s and then turns to specific domains of artistic engagement with technology algorithms and machine autonomy looking in particular at the work of the Canadian artist David Rokeby vision and image and the advent of technical imaging and the human body using the work of the Australian artist Stelarc as an entry point to art that couples the machine to the body mechanically or cybernetically Finally Broeckmann argues that systems thinking and ecology have brought about a fundamental shift in the meaning of technology which has brought with it a rethinking of human subjectivity He examines a range of artworks including those by the Japanese artist Seiko Mikami whose work exemplifies the shift **Steina** Natalie Bell, 2025-03-11 The first comprehensive monograph in over a decade celebrating the work of pioneering video artist Steina who is known for pushing perspective beyond the human centered realm Accompanying the related exhibition at MIT List Visual Arts Center and Buffalo AKG Art Museum Steina brings renewed recognition to Steina b 1940 Iceland tracing her oeuvre from early collaborative works with her partner Woody Vasulka to her independent explorations of optics and a liberated non anthropocentric subjectivity It follows her practice from downtown New York to Buffalo to the vast landscapes of New Mexico and Iceland which appear in her immersive video environments of the 1990s and 2000s Venturing into nature and combining imaging technologies with reflective orbs Steina reorientated the human body s relationship to nature and expanded how we access the natural world through media Scholars including Gloria Sutton Joey Heinen and Ina Blom consider how Steina s generative sense of play gave way to methods of processing and computation contextualize Steina alongside a group of her peers who shared an obsession with the electronic signal and argue for her interest in video as a proto virtual space Steina has never felt more relevant Steina born Steinunn Briem Bjarnadottir studied violin and music theory in Reykjavik before attending the State Music Conservatory in Prague Czechoslovakia In 1965 she emigrated to New

York City By the late 1960s she began to focus entirely on video work and in 1971 cofounded The Electronic Kitchen later The Kitchen an experimental electronic media space Her work has been shown at the Centre Georges Pompidou Paris the Whitney Museum of American Art New York and many other places A copublication with the MIT List Visual Arts Center and Buffalo AKG Art Museum **Fractal Narrative** German A. Duarte, 2014-09-15 Fractals suggest recursivity infinity and the repetition of a principle of order They are digital pictures of the universe s continuous movement ignored by mankind during millennia This book investigates the relationship existing between geometries and technology and how it guided cognitive processes and thus the organization of narrative spaces The author proposes a new approach for the study of media remarking that from Bacon s camera obscura to von Neumann s computers both geometries and technology strongly influenced the organization of narrative spaces which acquired a fractal character **Video** Yvonne Spielmann, 2010-08-13 An argument that video is not merely an intermediate stage between analog and digital but a medium in its own right traces the theoretical genealogy of video and examines the different concepts of video seen in works by Vito Acconci Ulrike Rosenbach Steina and Woody Vasulka and others Video is an electronic medium dependent on the transfer of electronic signals Video signals are in constant movement circulating between camera and monitor This process of simultaneous production and reproduction makes video the most reflexive of media distinct from both photography and film in which the image or a sequence of images is central Because it is processual and not bound to recording and the appearance of a frame video shares properties with the computer In this book Yvonne Spielmann argues that video is not merely an intermediate stage between analog and digital but a medium in its own right Video has metamorphosed from technology to medium with a set of aesthetic languages that are specific to it and current critical debates on new media still need to recognize this Spielmann considers video as transformation imagery acknowledging the centrality in video of the transitions between images and the fact that these transitions are explicitly reflected in new processes After situating video in a genealogical model that demonstrates both its continuities and discontinuities with other media Spielmann considers three strands of video praxis documentary experimental art and experimental image making which is concerned primarily with signal processing She then discusses selected works by such artists as Vito Acconci Ulrike Rosenbach Joan Jonas Nam June Paik Peter Campus Dara Birnbaum Nan Hoover Lynn Hershman Gary Hill Steina and Woody Vasulka Bill Seaman and others These works serve to demonstrate the spectrum of possibilities in video as medium and point to connections with other forms of media Finally Spielmann discusses the potential of interactivity complexity and hybridization in the future of video as a medium *Media Scape* Ursula Frohne, 1996 Published to accompany exhibition held at the Guggenheim Museum SoHo 14 6 15 9 1996 Miscommunications Timothy Barker, Maria Korolkova, 2021-01-14 What happens when communication breaks down Is it the condition for mistakes and errors that is characteristic of digital culture And if mistakes and errors have a certain power what stands behind it To address these questions this collection assembles a range of cutting edge

philosophical socio political art historical and media theoretical inquiries that address contemporary culture as a terrain of miscommunication If the period since the industrial revolution can be thought of as marked by the realisation of the possibilities for global communication in terms of the telephone telegraph television and finally the internet Miscommunications shows that to think about the contemporary historical moment a new history and theory of these devices needs to be written one which illustrates the emergence of the current cultures of miscommunication and the powers of the false The essays in the book chart the new conditions for discourse in the 21st century and collectively show how studies of communication can be refigured when we focus on the capacity for errors accidents mistakes malfunctions and both intentional and non intentional miscommunications

A History of Video Art Chris Meigh-Andrews, 2013-11-07 A History of Video Art is a revised and expanded edition of the 2006 original which extends the scope of the first edition incorporating a wider range of artists and works from across the globe and explores and examines developments in the genre of artists video from the mid 1990s up to the present day In addition the new edition expands and updates the discussion of theoretical concepts and ideas which underpin contemporary artists video Tracking the changing forms of video art in relation to the revolution in electronic and digital imaging that has taken place during the last 50 years A History of Video Art orients video art in the wider art historical context with particular reference to the shift from the structuralism of the late 1960s and early 1970s to the post modernist concerns of the 1980s and early 1990s The new edition also explores the implications of the internationalisation of artists video in the period leading up to the new millennium and its concerns and preoccupations including post colonialism the post medium condition and the impact and influence of the internet

Camerawork, 1996

Imagery in the 21st Century Oliver Grau, 2013-08-16 Scholars from science art and humanities explore the meaning of our new image worlds and offer new strategies for visual analysis We are surrounded by images as never before on Flickr Facebook and YouTube on thousands of television channels in digital games and virtual worlds in media art and science Without new efforts to visualize complex ideas structures and systems today s information explosion would be unmanageable The digital image represents endless options for manipulation images seem capable of changing interactively or even autonomously This volume offers systematic and interdisciplinary reflections on these new image worlds and new analytical approaches to the visual Imagery in the 21st Century examines this revolution in various fields with researchers from the natural sciences and the humanities meeting to achieve a deeper understanding of the meaning and impact of the image in our time The contributors explore and discuss new critical terms of multidisciplinary scope from database economy to the dramaturgy of hypermedia from visualizations in neuroscience to the image in bio art They consider the power of the image in the development of human consciousness pursue new definitions of visual phenomena and examine new tools for image research and visual analysis

Art of the 20th Century Karl Ruhrberg, Klaus Honnef, Manfred Schneckenburger, Christiane Fricke, 2000 The original edition of this ambitious reference was published in hardcover in 1998 in two oversize volumes

10x13 This edition combines the two volumes into one it s paperbound flexi cover the paper has a plastic coating smaller 8x10 and affordable for art book buyers with shallower pockets none of whom should pass it by The scope is encyclopedic half the work originally the first volume is devoted to painting the other half to sculpture new media and photography Chapters are arranged thematically and each page displays several examples in color of work under discussion The final section a lexicon of artists includes a small bandw photo of each artist as well as biographical information and details of work writings and exhibitions Ruhrberg and the three other authors are veteran art historians curators and writers as is editor Walther c Book News Inc

Digital and Video Art Florence de Mèredieu,2005 Covering many artistic movements that have been developed through the exploitation of modern technology this work is a well informed examination of computer art multimedia installations virtual worlds interactivity Internet art and more

Theories and Documents of Contemporary Art Kristine Stiles,Peter Selz,2012-09-25 An essential text in the field of contemporary art history it has now been updated to represent 30 countries and over 100 new artists The internationalism evident in this revised edition reflects the growing interest in contemporary art throughout the world from the U S and Europe to the Middle East Asia Africa Latin America and Australia

Seeing Motion Romana Karla Schuler,2016-01-15 Die avancierten Kunstschaaffenden haben seit jeher innovativen Erfindungen aus dem Bereich der Naturwissenschaften zu den Themen Licht und Perspektive f r ihre Darstellungen eingesetzt und dabei nachweislich sogenannte Sehapparate verwendet Seit Anfang der zwanziger Jahre des 20 Jahrhunderts setzten sich K nstler wie Marcel Duchamp mit Scheinbewegungen auseinander Aufbauend auf diesen fr hen Ideen und k nstlerischen Experimenten kam besonders die Scheinkontur durch die Besch ftigung mit Scheinr umlichkeit zu neuem Interesse vor allem vonseiten der Vertreter der kinetischen Kunst und der Op Art Seeing Motion gibt einen berblick entlang einer historischen Linie die sich zwischen den Theorien der experimentellen visuellen Wahrnehmungsforschung Hermann Helmholtz Ernst Mach Sigmund Exner Wilhelm Stern Vittorio Benussi Max Wertheim George Stratton Ivo Kohler bis hin zur apparativen Kunst Alfons Schilling sowie zur elektronisch digitalen Kunst Jeffrey Shaw Peter Weibel abzeichnet

Unnatural Science Laura Steward Heon,2000 A massive installation in the newly built and widely acclaimed Massachusetts Museum of Contemporary Art Unnatural Science fills 70 000 square feet of gallery space This awe inspiring exhibit is comprised of art created over the past 15 years that exploits scientific narratives and aesthetics particularly those drawn from genetics The fifteen works of sculpture photography collage and mixed media that make up the exhibition are exquisitely reproduced in this catalog which features full page color plates and comprehensive descriptions of each work along with biographies of the artists Humorous and irreverent though scientifically well informed these works owe much to the playful art of Marcel Duchamp in their use of science as a springboard for fantasy The depictions of maple trees taxidermy human genetic material chemical reactions the food chain and other scientifically based phenomena are both poetic and profound beautiful and visionary Drawn from various artists dealers collectors and museums from all over the

world the works in Unnatural Science hail a significant trend in contemporary art one that not only demystifies but poeticizes science *Sculpture* ,1996 In the Studio Brian R. Jacobson,2020-07-21 Studios are at once material environments and symbolic forms sites of artistic creation and physical labor and nodes in networks of resource circulation They are architectural places that generate virtual spaces worlds built to build worlds Yet despite being icons of corporate identity studios have faded into the background of critical discourse and into the margins of film and media history In response In the Studio demonstrates that when we foreground these worlds we gain new insights into moving image culture and the dynamics that quietly mark the worlds on our screens Spanning the twentieth century and moving globally this unique collection tells new stories about studio icons Pinewood Cinecitt Churubusco and CBS as well as about the experimental workplaces of filmmakers and artists from Aleksandr Medvedkin to Charles and Ray Eames and Hollis Frampton

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