



Mariko Mori Wave Ufo

Cristina Albu,Dawna Schuld



Mariko Mori Wave Ufo:

Mariko Mori Public Art Fund (New York, N.Y.),2003 Wave UFO Mariko Mori,2003 Mariko Mori. Wave Ufo Mariko Mori,Eckhard Schneider,2003 Artwork by Mariko Mori Contributions by Tom Eccles Text by Eckhard Schneider **Mariko Mori** Public Art Fund (N.Y.),2004 **Wave UFO - Mariko Mori : 08.02.-23.03.2003** Mariko Mori,2003 **A Capsule Aesthetic** Kate Mondloch,2018-01-23 How new media art informed by feminism yields important and original insights about interacting with technologies In A Capsule Aesthetic Kate Mondloch examines how new media installation art intervenes in the fields of technoscience and new materialism showing how three diverse artists Pipilotti Rist Patricia Piccinini and Mariko Mori contribute to the urgent conversation about everyday technology and the ways it constructs our bodies A Capsule Aesthetic establishes the unique insights that feminist theory offers to new media art and new materialisms offering a fuller picture of human nonhuman relations In depth readings of works by Rist Piccinini and Mori explore such questions as the role of the contemporary art museum in our experience of media art how the human is conceived of by biotechnologies and how installation art can complicate and enrich contemporary science s understanding of the brain With vivid firsthand descriptions of the artworks Mondloch takes the reader inside immersive installation pieces showing how they allow us to inhabit challenging theoretical concepts and nonanthropomorphic perspectives Striving to think beyond the anthropocentric and fully consider the material world A Capsule Aesthetic brings new approaches to questions surrounding our technology saturated culture and its proliferation of human to nonhuman interfaces *Perception and Agency in Shared Spaces of Contemporary Art* Cristina Albu,Dawna Schuld,2017-12-15 This book examines the interconnections between art phenomenology and cognitive studies Contributors question the binary oppositions generally drawn between visibility and agency sensing and thinking phenomenal art and politics phenomenology and structuralism and subjective involvement and social belonging Instead they foreground the many ways that artists ask us to consider how we sense think and act in relation to a work of art **Experimental Formats** Roger Fawcett-Tang,2005 The book examines every aspect of designing the printed form from single page to commercial package *Brain Art* Anton Nijholt,2019-05-25 This is the first book on brain computer interfaces BCI that aims to explain how these BCI interfaces can be used for artistic goals Devices that measure changes in brain activity in various regions of our brain are available and they make it possible to investigate how brain activity is related to experiencing and creating art Brain activity can also be monitored in order to find out about the affective state of a performer or bystander and use this knowledge to create or adapt an interactive multi sensorial audio visual tactile piece of art Making use of the measured affective state is just one of the possible ways to use BCI for artistic expression We can also stimulate brain activity It can be evoked externally by exposing our brain to external events whether they are visual auditory or tactile Knowing about the stimuli and the effect on the brain makes it possible to translate such external stimuli to decisions and commands that help to design implement or adapt an artistic performance or interactive installation

Stimulating brain activity can also be done internally Brain activity can be voluntarily manipulated and changes can be translated into computer commands to realize an artistic vision The chapters in this book have been written by researchers in human computer interaction brain computer interaction neuroscience psychology and social sciences often in cooperation with artists using BCI in their work It is the perfect book for those seeking to learn about brain computer interfaces used for artistic applications

The Global Work of Art Caroline A. Jones, 2017-06-01 Global biennials have proliferated in the contemporary art world but artists engagement with large scale international exhibitions has a much longer history that has influenced the present in important ways Going back to the earliest world s fairs in the nineteenth century this book argues that globalism was incubated in a century of international art contests and today constitutes an important tactic for artists As world s fairs brought millions of attendees into contact with foreign cultures products and processes artworks became juxtaposed in a theater of nations which challenged artists and critics to think outside their local academies From Gustave Courbet s rebel pavilion near the official art exhibit at the 1855 French World s Fair to curator Beryl Madra s choice of London based Cypriot Hussein Chalayan for the off site Turkish pavilion at the 2006 Venice Biennale artists have used these exhibitions to reflect on contemporary art speak to their own governments back home and challenge the wider geopolitical realm changing art and art history along the way Ultimately Caroline A Jones argues the modern appetite for experience and event structures which were cultivated around the art at these earlier expositions have now come to constitute contemporary art itself producing encounters that transform the public and force us to reflect critically on the global condition

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