



# Coded Characters Media Art By Jill Scott

**Ian Pickup**



## **Coded Characters Media Art By Jill Scott:**

Coded Characters Jill Scott, 2003      **The Literariness of Media Art** Claudia Benthien, Jordis Lau, Maraike M. Marxsen, 2018-09-21 The beginning of the 20th century saw literary scholars from Russia positing a new definition for the nature of literature Within the framework of Russian Formalism the term literariness was coined The driving force behind this theoretical inquiry was the desire to identify literature and art in general as a way of revitalizing human perception which had been numbed by the automatization of everyday life The transformative power of literariness is made manifest in many media artworks by renowned artists such as Chantal Akerman Mona Hatoum Gary Hill Jenny Holzer William Kentridge Nalini Malani Bruce Nauman Martha Rosler and Lawrence Weiner The authors use literariness as a tool to analyze the aesthetics of spoken or written language within experimental film video performance moving image installations and other media based art forms This volume uses as its foundation the Russian Formalist school of literary theory with the goal of extending these theories to include contemporary concepts in film and media studies such as Neoformalism intermediality remediation and postdrama      **Video Void** Elena Galimberti, Anne Marsh, Stephen Jones, 2018-04-29      *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      *N. Paradoxa* , 2003 International feminist art journal      *Haptik am User Interface* Sebastian

Sprenger,2020-07-02 Medienkünstlerische Arbeiten verbinden Wissen aus unterschiedlichen Disziplinen der Forschung und der Kunst Dieser Austausch technischen oder auch naturwissenschaftlichen Forschungswissens ist wichtiger Teil der kreativen Arbeit der Medienkünstler Sebastian Sprenger beschreibt die kreativen Ausprägungen im Interfacedesign und der Berührung in der Kunst Er geht der Frage nach welche technische kunsttheoretische medientheoretische und philosophische Bedeutung die haptische Berührung technischer oder künstlerischer Oberflächen hat Dabei wird deutlich dass sowohl die Geschichte der Medienkunst als auch die interdisziplinäre Entwicklung der einzelnen Arbeiten vom prozessorientierten Wissen der Künstler zeugen *From Technological to Virtual Art* Frank Popper,2007 Frank Popper traces the development of immersive interactive new media art from its antecedents through today's digital multimedia networked art

**Recomposing Art and Science** Irene Hediger,Jill Scott,2016-09-12 The interfaces between art and the scientific disciplines of biology environmental science neuroscience and physics pose interdisciplinary questions that are an inspiration to researchers The authors compare artists experimentation set ups and thereby reveal new levels of knowledge The examples in the Artists in Labs program illustrate how artists approach problems and in this way create new tools for science The authors of this illustrated volume of essays include Harriet Hawkins Irene Hediger Jill Scott Arnd Schneider Susanne Witzgall Lisa Blackman Jens Hauser and Dieter Mersch **Books In Print 2004-2005** Ed Bowker Staff,Staff Bowker, Ed,2004 Artists-in-Labs: Processes of Inquiry Jill Scott,2006-02-09 System requirements for accompanying DVD PAL DVD player also playable on MAC PC or multicode DVD players New Books on Women and Feminism ,2004 **Change Mummified** Philip Rosen,2001 Exploring the modern category of history in relation to film theory film textuality and film history Change Mummified makes a persuasive argument for the centrality of historicity to film as well as the special importance of film in historical culture What do we make of the concern for recovering the past that is consistently manifested in so many influential modes of cinema from Hollywood to documentary and postcolonial film How is film related to the many modern practices that define themselves as configuring pastness in the present such as architectural preservation theme parks and above all professional historical research What is the relation of history in film to other media such as television and digital imaging How does emphasizing the connection between film and modern historicity affect the theorization and historicization of film and modern media culture Pursuing the full implications of film as cultural production Philip Rosen reconceptualizes modern historicity as a combination of characteristic epistemological structures on the one hand and the social imperative to regulate or manage time on the other Emphasizing a fundamental constellation of pursuit of the real indexical signification and the need to control time he interrogates a spectrum of film theory and film texts His argument refocuses the category of temporality for film and cultural theory while rethinking the importance of historicity An original and sustained meditation on the historiographic status of cinematic signs Change Mummified is both an intervention in film and media studies and an argument for the continuing necessity of modern historical thinking in its contradictions

Afterimages of Gilles Deleuze's Film Philosophy David Norman Rodowick, 2010 The French philosopher Gilles Deleuze was one of the most innovative and revolutionary thinkers of the twentieth century Author of more than twenty books on literature music and the visual arts Deleuze published the first volume of his two volume study of film Cinema 1 The Movement Image in 1983 and the second volume Cinema 2 The Time Image in 1985 Since their publication these books have had a profound impact on the study of film and philosophy Film media and cultural studies scholars still grapple today with how they can most productively incorporate Deleuze s thought The first new collection of critical studies on Deleuze s cinema writings in nearly a decade Afterimages of Gilles Deleuze s Film Philosophy provides original essays that evaluate the continuing significance of Deleuze s film theories accounting systematically for the ways in which they have influenced the investigation of contemporary visual culture and offering new directions for research Contributors Raymond Bellour Centre Nationale de Recherches Scientifiques Ronald Bogue U of Georgia Giuliana Bruno Harvard U Ian Buchanan Cardiff U James K Chandler U of Chicago Tom Conley Harvard U Amy Herzog CUNY Andr s B lint Kov cs E tv s Lor nd U Patricia MacCormack Anglia Ruskin U Timothy Murray Cornell U Dorothea Olkowski U of Colorado John Rajchman Columbia U Marie Claire Ropars Wulleumier U Paris VIII Garrett Stewart U of Iowa Damian Sutton Glasgow School of Art Melinda Szaloky UC Santa Barbara

**Visual Culture and Bioscience** Suzanne Anker, J. D. Talasek, 2008 Edited by Suzanne Anker JD Talasek Preface by David Yager Foreword by JD Talasek Introduction by Suzanne Anker *Deutsche Nationalbibliographie und Bibliographie der im Ausland erschienenen deutschsprachigen Veröffentlichungen* ,2003 *German books in print* ,2002

**Membership Directory & Buyers' Guide** Chamber of Commerce of Greater Philadelphia, 2000 **Fine arts diary** ,2004 New York Times Saturday Review of Books and Art ,1981 Joyce in the Belly of the Big Truck; Workbook Joyce A. Cascio, 2005-05

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