

# History of Computers



# Computers And The History Of Art

**Anthony Hamber**



## **Computers And The History Of Art:**

**Digital Art History** Anna Bentkowska-Kafel, Trish Cashen, Hazel Gardiner, 2005 This book looks at the transformation that Art and Art history is undergoing through engagement with the digital revolution Since its initiation in 1985 CHArt Computers and the History of Art has set out to promote interaction between the rapidly developing new Information Technology and the study and practice of Art It has become increasingly clear in recent years that this interaction has led not just to the provision of new tools for the carrying out of existing practices but to the evolution of unprecedented activities and modes of thought This collection of papers represents the variety innovation and richness of significant presentations made at the CHArt Conferences of 2001 and 2002 Some show new methods of teaching being employed making clear in particular the huge advantages that IT can provide for engaging students in learning and interactive discussion It also shows how much is to be gained from the flexibility of the digital image or could be gained if the road block of copyright is finally overcome Others look at the impact on collections and archives showing exciting ways of using computers to make available information about collections and archives and to provide new accessibility to archives The way such material can now be accessed via the internet has revolutionized the search methods of scholars but it has also made information available to all However the internet is not only about access Some papers here show how it also offers the opportunity of exploring the structure of images and dealing with the fascinating possibilities offered by digitisation for visual analysis searching and reconstruction Another challenging aspect covered here are the possibilities offered by digital media for new art forms One point that emerges is that digital art is not some discreet practice separated from other art forms It is rather an approach that can involve all manner of association with both other art practices and with other forms of presentation and enquiry demonstrating that we are witnessing a revolution that affects all our activities and not one that simply leads to the establishment of a new discipline to set alongside others

*Futures Past* Anna Bentkowska-Kafel, Trish Cashen, Hazel Gardiner, 2007-01-07 Eleven contributors to this volume reflect upon the unprecedented ways in which digital media have been transforming art practice study and education The authors researchers teachers custodians of art collections and picture libraries and an artist cover a wide range of issues arguing for a more profound understanding of digital culture With the benefit of hindsight it is now possible to look at futures past and assess the disparities between earlier visions of the future and reality Frank accounts are given of projects which had promised great advances but failed to deliver and others that have not only survived but continue to flourish Another account demonstrates how an individual can make a difference to students learning by applying new technologies in a very pragmatic way One of the most exciting advancements hinted at in this volume are the ways in which communities of interest are developing shared resources and cultivating a richer use of common vocabulary and standards to transmit an abundance of knowledge and experience A look forward to the Semantic Web promises an even wider sharing of knowledge

**Computers and the History of Art** J. Sunderland, 1991-08-01

Computers and the History of Art John Sunderland,1992-09-01      **Computers and the History of Art** John Sunderland,1992-01-01      **History of Computer Art** Thomas Dreher,2020 The development of the use of computers and software in art from the Fifties to the present is explained As general aspects of the history of computer art an interface model and three dominant modes to use computational processes generative modular hypertextual are presented The History of Computer Art features examples of early developments in media like cybernetic sculptures computer graphics and animation including music videos and demos video and computer games reactive installations virtual reality evolutionary art and net art The functions of relevant art works are explained more detailed than usual in such histories      Digital Visual Culture Anna Bentkowska-Kafel,Trish Cashen,Hazel Gardiner,2009      **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      History & Computing ,1990      A Computer in the Art Room Catherine Mason,2008 Suitable for artists art students academics and art historians this book presents an illustrated exposure of British social history It documents various aspects of British arts education      **Museums and the History of Computing** Simone Natale,Petrina Foti,Ross Parry,2024-07-26 Museums and the History of Computing examines the critical role that cultural organizations such as museums and galleries play in shaping digital heritage the cultural heritage surrounding computer technology Focusing on digital technologies as objects and practices that museums collect exhibit and preserve for the future this book highlights how and why museums play a crucial role in preserving the rich heritage of the digital world constructing powerful narratives that help make it relevant to the public It demonstrates that the museum can be a powerful means of safeguarding and interpreting ephemeral and continually changing digital technology offering new pathways for rethinking the very meaning of digital objects and practices in contemporary societies It provides practices and strategies for the preservation and exhibition of computing artifacts and ways to accommodate and respond to narratives about histories of computing that circulate in the public arena Bringing together leading museum and university researchers and practitioners and mobilizing cross cutting debates and approaches in areas such as museum studies cultural heritage history of technology anthropology and media studies this book challenges us to think critically about what digital is when examined not only as a tool but as a cultural object deserving of attention and a place within the museum Museums and the History of Computing is for museum studies students and researchers as well as museum practitioners especially those with an interest in digital technology and heritage It will be of interest to researchers and

students interested in histories of computing and digital media and in digital media studies Teaching Art History with New Technologies Kelly Donahue-Wallace, Laetitia Amelia La Follette, Andrea Pappas, 2008 Digital images Internet resources presentation and social software interactive animation and other new technologies offer a host of new possibilities for art history instruction Teaching Art History with New Technologies Reflections and Case Studies assists faculty in negotiating the digital teaching terrain The text documents the history of computer mediated art history instruction in the last decade and provides an analysis of the increasing number of tools now at the disposal of art historians It presents a series of reflections and case studies by early adopters who have not just replaced older materials with new but who have advanced the discipline s pedagogy in doing so The essays illustrate how new technologies are changing the way art history is taught summarize lessons learned and identify challenges that remain Given the transitional state of the field with faculty ranging from the computer phobic to the computer savvy these case studies represent a broad spectrum from those that focus on the thoughtful integration of new technologies into traditional teaching to others that look beyond the familiar art history lecture or seminar format They provide both practical suggestions and theoretical models for historians of art and visual culture interested in what computer mediated applications have been successful in art history teaching and where such new approaches may be leading us

**The History of Visual Magic in Computers** Jon Peddie, 2013-06-13 If you have ever looked at a fantastic adventure or science fiction movie or an amazingly complex and rich computer game or a TV commercial where cars or gas pumps or biscuits behaved liked people and wondered How do they do that then you ve experienced the magic of 3D worlds generated by a computer 3D in computers began as a way to represent automotive designs and illustrate the construction of molecules 3D graphics use evolved to visualizations of simulated data and artistic representations of imaginary worlds In order to overcome the processing limitations of the computer graphics had to exploit the characteristics of the eye and brain and develop visual tricks to simulate realism The goal is to create graphics images that will overcome the visual cues that cause disbelief and tell the viewer this is not real Thousands of people over thousands of years have developed the building blocks and made the discoveries in mathematics and science to make such 3D magic possible and The History of Visual Magic in Computers is dedicated to all of them and tells a little of their story It traces the earliest understanding of 3D and then foundational mathematics to explain and construct 3D from mechanical computers up to today s tablets Several of the amazing computer graphics algorithms and tricks came of periods where eruptions of new ideas and techniques seem to occur all at once Applications emerged as the fundamentals of how to draw lines and create realistic images were better understood leading to hardware 3D controllers that drive the display all the way to stereovision and virtual reality

**In the Realm of the Circuit** Charles Traub, Jonathan Lipkin, 2004 For undergraduate graduate courses in Computer Art History of Graphic Design and any new media course that deals with creativity and technology Richly illustrated and focusing broadly on the history and development of creative applications of technology In the Realm of

the Circuit is a primer for designers artists and humanists The book draws on diverse and multi cultural examples from ancient civilizations to the present to illustrate the roots of all forms of creative expression and their evolution through digital technology It demonstrates the connection between the arts humanities and technology that continue to influence today s digital society

*Digital Art History* Anna Bentkowska-Kafel, Trish Cashen, Hazel Gardiner, 2005 This book looks at the transformation that Art and Art history is undergoing through engagement with the digital revolution Since its initiation in 1985 CHArt Computers and the History of Art has set out to promote interaction between the rapidly developing new Information Technology and the study and practice of Art It has become increasingly clear in recent years that this interaction has led not just to the provision of new tools for the carrying out of existing practices but to the evolution of unprecedented activities and modes of thought This collection of papers represents the variety innovation and richness of significant presentations made at the CHArt Conferences of 2001 and 2002 Some show new methods of teaching being employed making clear in particular the huge advantages that IT can provide for engaging students in learning and interactive discussion It also shows how much is to be gained from the flexibility of the digital image or could be gained if the road block of copyright is finally overcome Others look at the impact on collections and archives showing exciting ways of using computers to make available information about collections and archives and to provide new accessibility to archives The way such material can now be accessed via the internet has revolutionized the search methods of scholars but it has also made information available to all However the internet is not only about access Some papers here show how it also offers the opportunity of exploring the structure of images and dealing with the fascinating possibilities offered by digitisation for visual analysis searching and reconstruction Another challenging aspect covered here are the possibilities offered by digital media for new art forms One point that emerges is that digital art is not some discreet practice separated from other art forms It is rather an approach that can involve all manner of association with both other art practices and with other forms of presentation and enquiry demonstrating that we are witnessing a revolution that affects all our activities and not one that simply leads to the establishment of a new discipline to set alongside others

*The Future of Computer Arts & the History of the International Festival of Computer Arts, Maribor, 1995-2004* Konrad Becker, 2004

**Bibliographie D'histoire de L'art**, 1998

**History and Computing III** Evan Mawdsley, 1990 The first conference of the UK branch of the Association of History and Computing brought together archivists computer specialists and history teachers from all levels of education This book contains a selection of the presentations from that meeting demonstrating the state of the art in historical computing in the specific area of databases The themes discussed include the nature of historical databases their creation from historical sources their analysis in research in political urban and medical history and their exploitation in teaching

**Computers and the history of art** Anthony Hamber, 1989

*A Cultural History of Computer Graphics* Carolin Scheler, 2026-02-27 A Cultural History of Computer Graphics presents a fundamentally new approach to analyzing digital

images aesthetically through the example of 3D computer graphics CG While numerous methods for creating digital imagery have long existed the advent of AI generated content is causing a rise in debates and conflict It is becoming increasingly difficult to aesthetically differentiate digital photographs CG and AI images and yet because these types of images carry different cultural or even political implications it is becoming increasingly important to do so In response to the need of new methods to culturally decode digital imagery this book starts from the production process and describes computer graphics as an independent method of expression containing a specific ideological concept of realism Through this study it becomes clear that a particular understanding of the world is inscribed in computer graphics software and consequently the image creation process As the image surface does not reveal much about these cultural artifacts it becomes necessary to focus on the historical development of this imaging practice and analyze it production aesthetically In its own unique way this is true for every digital imaging method Each embodies its own sense of the world that is only accessible through their production aesthetics This book will be of great interest to researchers of computer graphics 3D image generation and the cultural history of computer generated imagery

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