Digital Aesthetics

D. Berry,M. Dieter

Digital Aesthetics:

    From Point to Pixel Meredith Hoy,2017-01-03 In this fiercely ambitious study Meredith Anne Hoy seeks to reestablish the very definitions of digital art and aesthetics in art history She begins by problematizing the notion of digital aesthetics tracing the nineteenth and twentieth century movements that sought to break art down into its constituent elements which in many ways predicted and paved the way for our acceptance of digital art Through a series of case studies Hoy questions the separation between analog and digital art and finds that while there may be sensual and experiential differences they fall within the same technological categories She also discusses computational art in which the sole act of creation is the building of a self generating algorithm The medium isn t the message what really matters is the degree to which the viewer can sense a creative hand in the art   **Digital Aesthetics** Sean Cubitt,1998-08-19 The aesthetic nature and purposes of computer culture in the contemporary world are investigated in this book Sean Cubitt casts a cool eye on the claims of cybertopians tracing the globalization of the new medium and enquiring into its effects on subjectivity and sociality Drawing on historical scholarship philosophical aesthetics and the literature of cyberculture the author argues for a genuine democracy beyond the limitations of the free market and the global corporation Digital arts are identified as having a vital part to play in this process Written in a balanced and penetrating style the book both conveniently summarizes a huge literature and sets a new agenda for research and theory   *From Point to Pixel* Meredith Anne Hoy,2010 From Point to Pixel A Genealogy of Digital Aesthetics by Meredith Anne Hoy Doctor of Philosophy in Rhetoric University of California Berkeley Professor Whitney Davis Co chair Professor Jeffrey Skoller Co chair When we say in response to a still or moving picture that it has a digital look about it what exactly do we mean How can the slick color saturated photographs of Jeff Wall and Andreas Gursky signal digitality while the flattened pixelated lanscapes of video games such as Super Mario Brothers convey ostensibly the same characteristic of being digital but in a completely different manner In my dissertation From Point to Pixel A Genealogy of Digital Aesthetics I argue for a definition of a digital method that can be articulated without reference to the technicalities of contemporary hardware and software I allow however the possibility that this digital method can acquire new characteristics when it is performed by computational technology I therefore treat the artworks covered in my dissertation as sensuous artifacts that are subject to change based on the constraints and affordances of the tools used in their making But insofar as it describes a series of technological operations the word digital often references the tool used to make the art but does not help a viewer user relate to the art as a sensorially apprehensible artifact Consequently I gather together artworks that disclose visible evidence of their digital construction in order to identify the perceptible characteristics of digitally processed artifacts I foreground not the hidden operations of computers the intricacies of binary code and programming languages but rather the surface qualities of digital graphics While acknowledging that internal processes govern the aesthetic properties of these surfaces I investigate the extent to which it is possible to encounter digitality at the level of the interface Taking into

account that the sensuous object will be informed by an underlying conceptual and technological framework or genotype I set out to discover whether certain phenotypic aspects of digitality will be inherently accessible at a phenomenological level Much of the best scholarship in media studies has offered cogent analyses of the political social and economic formations that emerge alongside digital technologies These readings of networked culture focus on the systems of power knowledge that arise from the Web 2 0 and a globalized world economy Although this research proves invaluable to the understanding of a culture shaped by ubiquitous computing a well developed methodology for interpreting the role of digital technology in art practice must also situate digital artifacts in a specifically art historical and theoretical context When do digital artifacts overcome their dubious status as mere demonstrations of technical novelty and become artworks worthy of serious consideration What is the importance of digital technology as an artistic medium and how do affordances and constraints and technical parameters of digital processing influence the sensible configurations of computationally generated artifacts Despite its foundation in immaterial electronic pulses digital technology produces material effects on culture and communication The assessment of digital images is often based on their reality quotient The degree to which they accurately reproduce the optical and haptic conditions of external world The fascination in digital cultural studies with virtual reality second life and other such practices supports this view and also leans dangerously towards the notion that progress in art is achieved by producing ever more sophisticated techniques for rendering illusions of spatial depth This concentration on the immersive capacities of digital graphics runs the risk of assuming a teleological progression in art towards accurate spatialization and virtualization But this is not a tenable model for art historical investigation given that the evaluation of art objects based on culturally determined signifiers of naturalism is exclusionary of alternate visual models and historical traditions It is therefore imperative to consider depictions that exhibit visible evidence of digital construction digital aesthetic characteristics independently of the virtualizing capability of computational technology My dissertation examines a subset of digital image making practices that suppress virtualization in order to examine the structural principles undergirding digital graphics In parsing these often abstract highly formalized pictorial strategies I conclude that they convey a different aesthetic and architectonic sensibility than analog depictions Over the course of five chapters my argument moves between theoretical analysis and case studies of artworks produced both with and without the aid of computers Chapter One outlines the theoretical models used to differentiate digital and analog properties and illustrates how and why art historical discourse has accorded value to artworks based on analog principles such as fineness of color texture and line It argues that discrete particulate digital artifacts are constructed according to different principles than analog artifacts which are relatively smooth and continuous with no absolute division between parts My review of the formal characteristics of digital systems sets the stage for my argument that an observable model of digital facture a digital method preexists electronic binary computers and that this digital process results in a digital aesthetic Understanding this aesthetic is useful for theorizing the genealogy of

contemporary computational graphics Additionally it provides for alternate theorizations of artifacts that have not traditionally found a secure place in the artistic canon and it affords a new interpretive schema with which to examine artists and artworks whose position in the art historical demands renegotiation In my second chapter I support the claims of the preceding chapter by evaluating the extent to which the work of several modernist painters including Paul Cezanne Georges Seurat and Paul Klee exhibits constitutive features of a digital system I use my findings to argue that understanding these artists roles as experimenters with a digital method adds a new dimension to the theoretical aesthetic and historical significance of their work The following two chapters provide comparisons between artists who apply a digital method without electronic computation and artists whose digital aesthetic is computationally driven Chapter 3 attempts to recuperate the value and relevance of Op Artist Victor Vasarely Through an inspection of his writings and his algorithmic painting practices I trace Vasarely s lifelong goal to develop a programmable visual language and demonstrate how without ever touching a computer he was attempting in his practice to adopt a visual model of a digital system In the second half of the chapter I introduce the example of Marius Watz s computationally generated homage to Vasarely s work in order to ascertain whether the use of a computer alters the visible qualities of Vasarely s plastic language In Chapter 4 I examine Casey Reas s fraught and often contradictory response to the legacy of conceptual art in programming based practices Through a comparison between Reas and Sol LeWitt I maintain that Reas occupies an oscillatory position with respect to the values traditionally attached to analog aesthetics such as immediacy and uniqueness irreproducibility By mobilizing algorithmically encoded instructions to automate artistic production Reas reinforces the turn away from the cult of the artist achieved in conceptual art But at the same time Reas s fascination with handmadeness and organicism preserves a link to analog aesthetic principles Finally my conclusion shifts away from direct comparison between computationally and non computationally digital art and instead assays the discursive resonances between Jason Salavon s software based computational paintings and the increasingly widespread use of information visualization as primary mode of mapping the vast amounts of data produced by the mechanisms of the culture industry The works under consideration in my dissertation cohere around questions and problems related to painting Part of the difficulty in defining digital art as a singular medium or genre is that the range of artifacts potentially contained under the rubric of digital art is massive and therefore resistant to canonization A concentration on painting initially allowed me to refine my analytic method However the broader rationale behind this constraint grows out of the fact that the screen based computational pictorialization analogizes painting I contend that painting despite or perhaps due to its status as a two dimensional mode of depiction is deeply concerned with spatial and material architectonics Painting is invested not only in the problem of how to graphically render volume and depth but also the dynamic spatial relationship between bodies and concrete objects Similarly digital rendering must cope with the question of how to present the relationship between objects and spaces in two three or multiple dimensions My goal

is to discover whether the technical parameters of computation affect the way pictures are constructed the kinds of subjects for which computers have the greatest representational facility and by extension the way digital pictures the graphical index of digital technesis will ultimately look Overall my dissertation offers a methodology for speaking about and contextualizing digital practices within the history of art and visual culture While programming literacy is important for many scholars producers and users of digital hardware and software if artifacts made **Digital Culture: Understanding New Media** Creeber, Glen,Martin, Royston,2008-12-01 From Facebook to the iPhone from YouTube to Wikipedia from Grand Auto Theft to Second Life this book explores media s important issues and debates It covers topics such as digital television digital cinema game culture digital democracy the World Wide Web digital news online social networking music multimedia and virtual communities **Aesthetics of Interaction in Digital Art** Katja Kwastek,2013-09-13 Interactive art definition and origins Interaction as an aesthetic experience The aesthetics of purposeless behavior play as a boundary concept The aesthetics of interaction in digital art Case studies **Web Aesthetics** Vito Campanelli,2010 We live in a world of rapidly evolving digital networks but within the domain of media theory which studies the influence of these cultural forms the implications of aesthetical philosophy have been sorely neglected Vito Campanelli explores network forms through the prism of aethetics and thus presents and open invitation to transcend the inherent limitations of the current debate about digital culture The web is the medium that stands between the new media and society and more than any other is stimulating the worldwide dissemination of ideas and behaviour framing aesthetic forms and moulding contemporary culture and society Campanelli observes a few important phenomena of today such as social networks peer to peer networks and remix culture and reduces them to their historical premises thus laying the foundations for an organic aesthetic theory of digital media

Academy & the Internet Helen Fay Nissenbaum,Monroe E. Price,2004 This book explores the impact of the Internet on scholarly research across and beyond the social sciences The contributors leading figures in a broad spectrum of disciplines explain how their fields of inquiry are being redefined and what issues of social change are salient as new information technologies increasingly become the subject of scholarly analysis They have rendered a conceptual photograph of how their disciplines are coping with the impact of information technology by covering policy approaches empirical research and theoretical questions Academy the Internet highlights significant zones of inquiry and provides a critical perspective on the direction each discipline is traveling **Videogames and Metareference** Theresa Krampe,Jan-Noël Thon,2025-06-30 Videogames and Metareference is the first edited collection to investigate the rise of metareference in videogames from an interdisciplinary perspective Bringing together a group of distinguished scholars from various geographic and disciplinary backgrounds the book combines in depth theoretical reflection with a diverse selection of case studies in order to explore how metareference manifests itself in and around a broad range of videogames from indie to AAA while also asking what cultural work the videogames in question accomplish in the process The carefully curated chapters not only provide much

needed expansions and revisions of a concept that was at least initially derived mainly from literary studies but also cover a broad range of videogame genres discuss the evolution of metareference across videogame history as well as the functions it fulfills in different sociocultural contexts and scrutinize metareferential elements and examples that have hitherto received little attention This book with its interdisciplinary scope will appeal to scholars and students within game studies and game design as well as more broadly scholars and students within literary studies media studies popular culture studies and digital culture studies   Aesthetics of digital poetry Friedrich W. Block,Christiane Heibach,Karin Wenz,2004 Edited by Christiane Heibach and Karin Wenz Essays by Mark Amerika Giselle Beiguelman Friedrich W Block Mark Bernstein Nika Bertram Simon Biggs Philippe Bootz John Cayley Florian Cramer Eduardo Kac Bill Seaman et al   **Culture and Technology** Andrew Murphie,John Potts,2017-03-14 We are going virtual in more and more areas of our lives from shopping to education filing systems to love affairs How can we assess the relationship between technology and culture when culture is so imbued with technology This clear concise and readable text aims to offer the student a one stop guide through this complex and slippery terrain Introducing a wealth of theoretical perspectives in a lucid and engaging style and covering a range of topical challenging and intriguing examples from cyborgs to digital art it will be an essential text for everyone wanting to make sense of crucial forces of change on contemporary culture   **On Digital Aesthetics** Ching-Yan Janet Chan,陳晶茵,2017-01-27 This dissertation On Digital Aesthetics Scrutinizing Aesthetic Studies in the Digital Era by Ching yan Janet Chan was obtained from The University of Hong Kong Pokfulam Hong Kong and is being sold pursuant to Creative Commons Attribution 3 0 Hong Kong License The content of this dissertation has not been altered in any way We have altered the formatting in order to facilitate the ease of printing and reading of the dissertation All rights not granted by the above license are retained by the author Abstract Abstract of thesis entitled On Digital Aesthetics Scrutinizing Aesthetic Studies in the Digital Era submitted by Chan Ching Yan Janet for the Degree of Master of Philosophy at The University of Hong Kong in Aug 2004 Digital aesthetics has emerged as a neologism designed to identify interdisciplinary approaches to current studies of art culture and technology Use of the term suggests that there is a certain artistic essence that is specific to digital technology and its application for cultural and artistic purposes The suggestion is that the essential properties of digital technology have somehow determined the contemporary development of art and culture This belief however is at odds with the facts Digital technology was not originally invented as an artistic medium but has instead been aestheticized both conceptually and technically in response to various changes in the area of contemporary culture and ideologies In the notion of digital aesthetics the emphasis on the medium specificity of digital technology neither leads us to comprehend the iontology of so called digital art nor helps us to develop real artistic and creative applications of digital technology particularly when the technology is now ineluctably being commodified and institutionalized This thesis makes no attempt to arrive at a general or definitive account of digital aesthetics Instead it starts with skepticism about various presuppositions about the digital and

aesthetics It further suggests the poetic study of digital technology as a promising alternative approach to the ontological study of so called digital art This thesis looks forward to empirical studies of art and culture rather than a speculative theorization of art and culture 228 words ii DOI 10 5353 th_b3068189 Subjects Technology and the arts Digital art Aesthetics

Multimodality and Aesthetics Elise Seip Tønnessen,Frida Forsgren,2018-09-21 This volume explores the relationship between aesthetics and traditional multimodal communication to show how all semiotic resources not just those situated within fine arts have an aesthetic function Bringing together contributions from an interdisciplinary group of researchers the book meditates on the role of aesthetics in a broader range of semiotic resources including urban spaces blogs digital scrapbooks children s literature music and online learning environments The result is a comprehensive collection of new perspectives on how communication and aesthetics enrich and complement one another when meaning is made with semiotic resources making this key reading for students and scholars in multimodality fine arts education studies and visual culture

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

SpecLab Johanna Drucker,2009-08-01 Nearly a decade ago Johanna Drucker cofounded the University of Virginia s SpecLab a digital humanities laboratory dedicated to risky projects with serious aims In SpecLab she explores the implications of these radical efforts to use critical practices and aesthetic principles against the authority of technology based on analytic models of knowledge Inspired by the imaginative frontiers of graphic arts and experimental literature and the technical possibilities of computation and information management the projects Drucker engages range from Subjective Meteorology to Artists Books Online to the as yet unrealized Patacritical Demon an interactive tool for exposing the structures that underlie our interpretations of text Illuminating the kind of future such experiments could enable SpecLab functions as more than a set of case studies at the intersection of computers and humanistic inquiry It also exemplifies Drucker s contention that humanists must play a role in designing models of knowledge for the digital age models that will determine how our culture will function in years to come **The Iconology of Abstraction** Krešimir Purgar,2020-06-15 This book uncovers how we make meaning of abstraction both historically and in present times and examines abstract images as a visual language The contributors demonstrate that abstraction is not primarily an artistic phenomenon but rather arises from human beings desire to imagine understand and communicate complex ineffable concepts in fields ranging from fine art and philosophy to technologies of data visualization from cartography and medicine to astronomy The book will be of

interest to scholars working in image studies visual studies art history philosophy and aesthetics   *Postdigital Aesthetics* D. Berry,M. Dieter,2015-05-26 Postdigital Aesthetics is a contribution to questions raised by our newly computational everyday lives and the aesthetics which reflect both the postdigital nature of this age but also critical perspectives of a post internet world   **Proceedings of the 3rd International and Interdisciplinary Conference on Image and Imagination** Daniele Villa,Franca Zuccoli,2023-04-05 This book gathers peer reviewed papers presented at the 3rd International and Interdisciplinary Conference on Image and Imagination IMG held in Milano Italy in November 2021 Highlighting interdisciplinary and multi disciplinary research concerning graphics science and education the papers address theoretical research as well as applications including education in several fields of science technology and art Mainly focusing on graphics for communication visualization description and storytelling and for learning and thought construction the book provides architects engineers computer scientists and designers with the latest advances in the field particularly in the context of science arts and education   On Digital Aesthetics Ching-yan Chan (Janet),University of Hong Kong,2004

Glitch Art in Theory and Practice Michael Betancourt,2016-09-13 Glitch Art in Theory and Practice Critical Failures and Post Digital Aesthetics explores the concept of glitch alongside contemporary digital political economy to develop a general theory of critical media using glitch as a case study and model focusing specifically on examples of digital art and aesthetics While prior literature on glitch practice in visual arts has been divided between historical discussions and social political analyses this work provides a rigorous contemporary theoretical foundation and framework   **The Aesthetics of Net Literature** Peter Gendolla,Jörgen Schäfer,2007 During recent years literary texts in electronic and networked media have been a focal point of literary scholarship using varying terminology In this book the contributions of internationally renowned scholars and authors from Germany USA France Finland Spain and Switzerland review the ruptures and upheavals of literary communication within this context The articles in the book focus on questions such as In which literary projects can we discover a new quality of literariness What are the terminological and methodological means to examine these literatures How can we productively link the logics of the play of literary texts and their reception in the reading process What is the relationship of literary writing and programming With contributions by Jean Pierre Balpe Susanne Berkenheger Friedrich W Block Philippe Bootz Laura Borr s Castanyer Markku Eskelinen Frank Furtw ngler Peter Gendolla Loss Peque o Glazier Fotis Jannidis Thomas Kamphusmann Mela Kocher Marie Laure Ryan J rgen Sch fer Roberto Simanowski and Noah Wardrip Fruin

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