

# What Is Media In Art

## Thaddeus Baker Hurd

*Teaching Civic Participation with Digital Media in Art Education* Michelle Bae-Dimitriadis, Olga Ivashkevich, 2023-08-28

This anthology shares educational practices to engage young people in critical digital media consumption and production. Comprehensive frameworks and teaching guidance enable educators to empower students to use digital technologies to respond to the social, political, economic, and other critical issues in their real-life and online communities. Section I of the book explores philosophical and conceptual approaches to teaching civic participation via digital media and technologies in various educational settings, Section II focuses on the participatory civic approaches in K-16 art education classrooms, and Section III outlines these approaches for arts-based community settings (after school programs, camps, online sites). Throughout, authors reference different technologies - video, digital collage, glitch, game design, mobile applications, virtual reality, and social media - and offer in-depth discussions of pedagogical processes and exemplary curriculum projects. Building on National (NAEA) and State Media Arts Standards, the educational practices outlined facilitate students' media literacy skills and digital citizenship awareness in the art classroom and provide a solid foundation for teaching civic-minded media making. Ideal for art and media educators within preservice and higher education spaces, this book equips readers to prepare their students to be thoughtful and critical producers of their own media that can effectively advocate for social change.

**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.

**Global Media Arts Education** Aaron D. Knochel, Osamu Sahara, 2022-10-22 This edited volume broadens the understanding of the media arts at a global scale bringing together practices and ideas from artists and art educators from around the world. Authors explore issues of cultural and social diversity in fields of education, media theory, and critical theories of education and pedagogy with particular attention to digital technologies' impact on visual arts learning. Researchers utilize a range of methodologies including participant-researcher ethnographies, action research, case study, and design based research. These artists and art educators share new research about the pedagogical and theoretical aspects of media arts in educational systems that are facing unprecedented change. This volume begins to map why and how experts are working within networked society and playing with digital innovations through media arts education as a critical and creative practice.

*Writing and Unwriting (Media) Art History* Joasia Krysa, Jussi Parikka, 2015-09-11 A critical mapping of the multiplicities of Finnish artist and technology pioneer Erkki Kurenniemi—composer of electronic music, experimental filmmaker, inventor, collector, futurologist. Over the past forty years, Finnish artist and technology pioneer Erkki Kurenniemi (b. 1941) has been a composer of electronic music, experimental filmmaker, computer animator, roboticist, inventor, and futurologist. Kurenniemi is a hybrid—a scientist-humanist-artist. Relatively unknown outside Nordic countries until his 2012 Documenta 13 exhibition, "In 2048," Kurenniemi may at last be achieving international recognition. This book offers an excavation, a critical mapping, and an elaboration of Kurenniemi's multiplicities. The contributors describe Kurenniemi's enthusiastic, and rather obsessive, recording of everyday life and how this archiving was part of his process; his exploratory artistic practice, with productive failure an inherent part of his method; his relationship to scientific and technological developments in media culture; and his work in electronic and digital music, including his development of automated composition systems and his "video-organ," DIMI-O. A "Visual Archive," a section of interviews with the artist, and a selection of his original writings (translated and published for the first time) further document Kurenniemi's achievements. But the book is not just about one artist in his time; it is about emerging media arts, interfaces, and archival fever in creative practices, read through the lens of Kurenniemi.

**Conservation of Time-Based Media Art** Deena Engel, Joanna Phillips, 2022-11-02 Conservation of Time-based Media Art is the first book to take stock of the current practices and conceptual frameworks that define the emerging field of time-based media conservation, which focuses on contemporary artworks that contain video, audio, film, slides or software components. Written and compiled by a diverse group of time-based media practitioners around the world, including conservators, curators, registrars and technicians among others, this volume offers a comprehensive survey of specialized practices that have developed around the collection, preservation and display of time-based media art. Divided into 23

chapters with contributions from 36 authors and 85 additional voices, the narrative of this book provides both an overview and detailed guidance on critical topics, including the acquisition, examination, documentation and installation of time-based media art; cross-medium and medium-specific treatment approaches and methods; the registration, storage, and management of digital and physical artwork components; collection surveys and project advocacy; lab infrastructures, staffing and the institutional implementation of time-based media conservation. *Conservation of Time-based Media Art* serves as a critical resource for conservation students and for a diverse professional audience who engage with time-based media art, including conservation practitioners and other collection caretakers, curators, art historians, collectors, gallerists, artists, scholars and academics.

*New Collecting: Exhibiting and Audiences after New Media Art* Beryl Graham, 2016-04-29 The collections of museums, galleries and online art organisations are increasingly broadening to include more new media art. Because new media is used as a means of documenting, archiving and distributing art, and because new media art might be interactive with its audiences, this highlights the new kinds of relationships that might occur between audiences as viewers, participants, selectors, taggers or taxonomisers. New media art presents many challenges to the curator and collector, but there is very little published analytical material available to help meet those challenges. This book fills that gap. Drawing from the editor's extensive research and the authors' expertise in the field, the book provides clear navigation through a disparate arena. The authors offer examples from a wide geographical reach, including the UK, North America and Asia and integrate the consideration of audience response into all aspects of their work. The book will be essential reading for those studying or practicing in new media, curating or museums and galleries.

Appropriations of Literary Modernism in Media Art Jordis Lau, 2021-12-06 By analyzing appropriations of literary modernism in video, experimental film, and installation art, this study investigates works of media art as agents of cultural memory. While research recognizes film and literature as media of memory, it often overlooks media art. Adaptation studies, art history, and hermeneutics help understand 'appropriation' in art in terms of a dialog between an artwork, a text, and their contexts. The Russian Formalist notion of estrangement, together with new concepts from literary, film, and media studies, offers a new perspective on 'appropriation' that illuminates the sensuous dimension of cultural memory. Media artworks make memory palpable: they address the collective body memory of their viewers, prompting them to reflect on the past and embody new ways of remembering. Five contextual close-readings analyze artworks by Janis Crystal Lipzin, William Kentridge, Mark Aerial Waller, Paweł Wojtasik, and Tom Kalin. They appropriate modernist texts by Gertrude Stein, Italo Svevo, Louis-Ferdinand Céline, Guillaume Apollinaire, Virginia Woolf, and Robert Musil. This book will be of value to readers interested in cultural memory, sensory studies, literary modernism, adaptation studies, and art history.

Multidisciplinary Perspectives on New Media Art Soares, Celia, Simão, Emília, 2020-06-26 New media has been gaining

importance in the academic world as well as the artistic world through the concept of new media art. As the connections between art and communication technologies grow and further embrace a wide range of concepts, interpretations, and applications, the number of disciplines that will be touched will likewise continue to expand. *Multidisciplinary Perspectives on New Media Art* is a collection of innovative research on the methods and intersections between new media, artistic practices, and digital technologies. While highlighting topics including audience relationship, digital art, and computer animation, this book is ideally designed for academicians, researchers, high-level art students, and art professionals.

Mexican Media Art, Ecologies, the Posthuman, and Politics Claudia Costa Pederson, 2025-03-31 This volume focuses on the connection between ecological thought and the technological arts in Mexico in order to challenge assumptions that ecological thought is a domain exclusive to the arts of the Global North and reconceive it as an inventive nexus of materialist speculations into a global posthuman world. Tracking the concept of ecology through a series of case studies taken from the histories of new media arts in Mexico over the last 50 years (from the mid-twentieth century to the present), this book differs from ecological art histories that either ignore technological art or associate it exclusively with the Global North. It includes artists and collectives working both in Mexico and transnationally and examines collaborative projects responding to anthropogenic environmental degradation in Mexico and elsewhere. The book will be of interest to scholars working in art history, Latin American studies, media studies, and environmental studies.

**The Routledge Companion to Mobile Media Art** Larissa Hjorth, Adriana de Souza e Silva, Klare Lanson, 2020-07-28 In this companion, a diverse, international and interdisciplinary group of contributors and editors examine the rapidly expanding, far-reaching field of mobile media as it intersects with art across a range of spaces—theoretical, practical and conceptual. As a vehicle for—and of—the everyday, mobile media is recalibrating the relationship between art and digital networked media, and reshaping how creative practices such as writing, photography, video art and filmmaking are being conceptualized and practised. In exploring these innovations, *The Routledge Companion to Mobile Media Art* pulls together comprehensive, culturally nuanced and interdisciplinary approaches; considerations of broader media ecologies and histories and political, social and cultural dynamics; and critical and considered perspectives on the intersections between mobile media and art. This book is the definitive publication for researchers, artists and students interested in comprehending all the various aspects of mobile media art, covering digital media and culture, internet studies, games studies, anthropology, sociology, geography, media and communication, cultural studies and design.

*Liturgical Art for a Media Culture* Eileen D. Crowley, 2007 This commentary treats Luke-Acts as an apologetic history. It takes with equal seriousness Luke's literary artistry and his historical interests, fitting his methods comfortably within the ancient standards of historiography.

Media Arts Education Dain Olsen, 2024-10-01 This book introduces and explains the emergent and dynamic discipline of

media arts education. Through an examination of its theoretical principles, holistic pedagogy, adaptive instructional practices, and diverse creative capacities, it demonstrates how media arts education can lead to a more student-centered, interdisciplinary, and effective educational model. Chapters combine academic research and practical examples to give an in-depth understanding of media arts education as it exists within schools today, as well as its potential for educational advancement. Author Dain Olsen provides an instructional framework for the discipline, including its history, research from cognitive and learning science, pedagogical principles, and examples of instructional practice. The book discusses how media arts education promotes active, multimodal and inquiry-based learning, constructivist methodology, and transdisciplinary integrations. Media arts affords students the ability to construct and simulate anything imaginable, supporting their self-directed creative inquiry. Later chapters include examples of media arts educator practices with lesson descriptions, project sequences, and instructional narratives. The book argues that media arts education can form a multimodal, interconnective, and adaptive educational system that is more empowering, engaging, flexible, and equitable for all students' academic success. This resource is an essential companion for media arts educators at all levels. As it covers integration across a variety of contexts, it will additionally benefit educators in the fields of visual arts, career technical education, media studies, computer science, and STEM and STEAM education.

*Doing Gender in Media, Art and Culture* Rosemarie Buikema, Liedeke Plate, Iris van der Tuin, Kathrin Thiele, 2009-06-02  
*Doing Gender in Media, Art and Culture* is an introductory text for students specialising in gender studies. The truly interdisciplinary and intergenerational approach bridges the gap between humanities and the social sciences, and it showcases the academic and social context in which gender studies has evolved. Complex contemporary phenomena such as globalisation, neo-liberalism and 'fundamentalism' are addressed that stir up new questions relevant to the study of culture. This vibrant and wide-ranging collection of essays is essential reading for anyone in need of an accessible but sophisticated guide to the very latest issues and concepts within gender studies. 'Doing Gender in Media, Art, and Culture' is an indispensable introduction to third wave feminism and contemporary gender studies. It is international in scope, multidisciplinary in method, and transmedial in coverage. It shows how far feminist theory has come since Simone de Beauvoir's *Second Sex* and marks out clearly how much still needs to be done.'.....Hayden White, Professor of Historical Studies, Emeritus, University of California, and Professor of Comparative Literature, Stanford University, US

**Research in the Creative and Media Arts** Desmond Bell, 2019-04-01  
In *Research in the Creative and Media Arts*, Desmond Bell looks at contemporary art and design practice, arguing that research activity is now a vital part of the creative dynamic. Today, creative arts and media students are expected to develop a range of research competencies and critical capacities in their creative project work. This book plots the basis for a research culture in the creative and media arts. It provides an illuminating genealogy of artistic research, revealing the intimate connections between art and science over the

centuries and identifying some of the founding figures of practice-based artistic research. Bell explores the research that artists undertake through a number of case studies, talking to a range of contemporary artists and media makers about their work and the role research plays in this. He also traces the dialogues between art practice and a range of other humanity disciplines, such as history, anthropology and critical theory. His analysis reveals how contemporary art practice is now so locked into a set of interlocutions about process and purpose that it increasingly resembles a research practice in and of itself. Research in the Creative and Media Arts is a comprehensive overview of the relationship between research and practice that is ideal for undergraduate and postgraduate students, as well as researchers in the fields of art and design, art history and visual culture.

**Indigenous Media Arts in Canada** Dana Claxton, Ezra Winton, 2023-04-11 Indigenous and settler scholars and media artists discuss and analyze crucial questions of narrative sovereignty, cultural identity, cultural resistance, and decolonizing creative practices. Humans are narrative creatures, and since the dawn of our existence we have shared stories. Storytelling is what connects us, what helps us give shape and understanding to the world and to each other. Who tells whose stories in which particular ways leads to questions of belonging, power, relationality, community and identity. This collection explores those issues with a focus on settler-Indigenous cultural politics in the country known as Canada, looking in particular at Indigenous representation in media arts. Chapters feature roundtable discussions, interviews, film analyses, resurgent media explorations, visual culture advocacy and place-based practices of creative expression. Eclectic in scope and diverse in perspective, Indigenous Media Arts in Canada is unified by an ethic of conciliation, collaboration, and cultural resistance. Engaging deftly and thoughtfully with instances of cultural appropriation as well as the oppressive structures that seek to erode narrative sovereignty, this collection shines as a crucial gathering of thoughtful critique, cultural kinship, and creative counterpower.

**New media art conservation** Lino García Morales, 2022-09-01 New media art, produced at the intersection of science and technology, makes up the majority of a Museum of Contemporary Art's holdings. However, technological obsolescence and the technical complexity of the works make their conservation-restoration an ongoing challenge. The Theory of Evolutive Conservation addresses this problem and offers alternatives and solutions from the production of new media art to recreation as a strategy of permanence through change.

**Ubiquitous Computing, Complexity and Culture** Ulrik Ekman, Jay David Bolter, Lily Diaz, Morten Sondergaard, Maria Engberg, 2015-12-22 The ubiquitous nature of mobile and pervasive computing has begun to reshape and complicate our notions of space, time, and identity. In this collection, over thirty internationally recognized contributors reflect on ubiquitous computing's implications for the ways in which we interact with our environments, experience time, and develop identities individually and socially. Interviews with working media artists lend further perspectives on these cultural transformations.

Drawing on cultural theory, new media art studies, human-computer interaction theory, and software studies, this cutting-edge book critically unpacks the complex ubiquity-effects confronting us every day. The companion website can be found here: <http://ubiquity.dk>

*Arts and Business* Elena Raviola, Peter Zackariasson, 2016-10-04 Arts and Business aims at bringing arts and business scholars together in a dialogue about a number of key topics that today form different understandings in the two disciplines. Arts and business are, many times, positioned as opposites. Where one is providing symbolic and aesthetic immersion, the other is creating goods for a market and markets for a good. They often deal and struggle with the same issues, framing it differently and finding different solutions. This book has the potential of offering both critical theoretical and empirical understanding of these subjects and guiding further exploration and research into this field. Although this dichotomy has a well-documented existence, it is reconstructed through the writing-out of business in art and vice versa. This edited volume distinguishes itself from other writings aimed at closing the gap between art and business, as it does not have a firm standpoint in one of these fields, but treating them as symmetrical and equal. The belief that by giving art and business an equal weight, the editors also create the opportunity to communicate to a wider audience and construct a path forward for art and business to coexist.

The Axis in Architectural Composition... Thaddeus Baker Hurd, 1929

**Art Digest**, 1929

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