

Leonardo Electronic Almanac Vol 18 No 3 Touch And Go Volume 18

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Leonardo Electronic Almanac (LEA) Touch and Go vol 18, issue 3 Edited by Lanfranco Aceti (Senior editor Leonardo, guest lecturer at Goldsmiths and lecturer at Sabanci University), Prof Janis Jefferies Goldsmiths, Irini Papadimitriou curator Watermans and Jonathan Munro Goldsmiths.

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Leonardo Electronic Almanac, Vol. 18, No. 3: Touch and Go (Volume 18) Paperback - November 6, 2012 by Dr. Lanfranco Aceti (Author), Deniz Cem Onduygu (Author), Lanfranco Aceti (Editor) > Visit Amazon's Lanfranco Aceti Page. Find all the books, read about the author, and more. ...

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Leonardo Electronic Almanac

Uncontainable LEA Volume 18 No. 5, ISEA2011 Istanbul Senior Editor and Artistic Director: Lanfranco Aceti (Sabanci University) Editor and Curator: Ozden Sahin (Sabanci University) Associate Editor: Andrea Ackerman ISBN: 978-1-906897-19-2 ISSN: 1071-4391 Number of pages: 400 Leonardo Electronic Almanac (LEA) is pleased to announce the publication of its new volume Uncontainable, the exhibition catalog ...

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Leonardo Music Journal, Volume 18 December 2008. Contents. Introduction. Why Live? Nicolas Collins. Get at MIT Press. ... 2008 Leonardo Electronic Almanac Author Index. 2008 Leonardo Electronic Almanac Author index. Get at MIT Press. Leonardo Network News. Leonardo Network News. Sean Cubitt.

Atmosphere, the elusive ambiance of a place, enables or hinders its mobility in global consumption contexts. Atmosphere connects to social imaginaries, utopian representational frames producing the culture of a city or country. But who resolves atmospheric contradictions in a place's social and cultural rhythms, when the eyes of the world are turned on it? Mega-Events as Economies of the Imagination examines ephemeral and solidified atmospheres in the Rio 2016 Olympic Games and the handover ceremony to Tokyo for the 2020 Games. Indeed, highlighting the various social and cultural implications upon these Olympic Games hosts, Tzanelli argues that the 'Olympic City' is produced by aesthetic "imagineers", mobile groups of architects, artists and entrepreneurs, who aesthetically 'engineer' native cultures as utopias. Thus, it is explored as to how Rio and Tokyo's "imagineers" problematize notions of creativity, cosmopolitan togetherness and belonging. Mega-Events as Economies of the Imagination will appeal to postgraduate students, postdoctoral researchers and professionals interested in fields such as: Globalization Studies, Mobility Theory, Cultural Sociology, International Political Economy, Conference and Event Management, Tourism Studies and Migration Studies.

Parsing the works of the experimental music pioneer Robert Wannamaker's monumental two-volume study explores the influential music and ideas of American composer, theorist, writer, performer, and educator James Tenney. Delving into the whole of Tenney's far-ranging oeuvre, Wannamaker provides in-depth, aurally grounded analyses of works linked to the artist's revolutionary theories of musical form, timbre, and harmonic perception. Volume 1, Contexts and Paradigms, chronologically surveys Tenney's creative development and output. Wannamaker begins each section with biographical, aesthetic, and technical context that illuminates a distinct period in Tenney's career. From there, he analyzes a small number of pieces that illuminate the concerns, characteristics, and techniques that emerged in Tenney's music during that time. Wannamaker supplements the text with musical examples, graphs, and diagrams while also drawing on unpublished material and newly available primary sources to flesh out each work and the ideas that shaped it. A landmark in experimental music scholarship, The Music of James Tenney is a first-of-its-kind consideration of the experimental music titan and his work.

The convergence of smartphones, GPS, the Internet, and social networks has given rise to a playful, educational, and social media known as location-based and hybrid reality games. The essays in this book investigate this new phenomenon and provide a broad overview of the emerging field of location-aware mobile games, highlighting critical, social scientific, and design approaches to these types of games, and drawing attention to the social and cultural implications of mobile technologies in contemporary society. With a comprehensive approach that includes theory, design, and education, this edited volume is one of the first scholarly works to engage the emerging area of multi-user location-based mobile games and hybrid reality games. It is appropriate for undergraduate and graduate courses covering mobile phone or gaming culture, media history and educational technology, as well as researchers and the general public.

Scholars from science, art, and humanities explore the meaning of our new image worlds and offer new strategies for visual analysis. We are surrounded by images as never before: on Flickr, Facebook, and YouTube; on thousands of television channels; in digital games and virtual worlds; in media art and science. Without new efforts to visualize complex ideas, structures, and systems, today's information explosion would be unmanageable. The digital image represents endless options for manipulation; images seem capable of changing interactively or even autonomously. This volume offers systematic and interdisciplinary reflections on these new image worlds and new analytical approaches to the visual. Imagery in the 21st Century examines this revolution in various fields, with researchers from the natural sciences and the humanities meeting to achieve a deeper understanding of the meaning and impact of the image in our time. The contributors explore and discuss new critical terms of multidisciplinary scope, from database economy to the dramaturgy of hypermedia, from visualizations in neuroscience to the image in bio art. They consider the power of the image in the development of human consciousness, pursue new definitions of visual phenomena, and examine new tools for image research and visual analysis.

Margaret Boden presents a series of essays in which she explores the nature of creativity in a wide range of art forms. Creativity in general is the generation of novel, surprising, and valuable ideas (conceptual, theoretical, musical, literary, or visual). Boden identifies three forms of creativity: combinational, exploratory, and transformational. These elicit differing forms of surprise, and are defined by the different kinds of psychological process that generate the new ideas. Boden examines creativity not only in traditional fine art, but also in craftworks, and some less orthodox approaches—namely, conceptual art and several types of computer art. Her Introduction draws out the conceptual links between the various case-studies, showing how they express a coherent view of creativity in art.

This yearbook will be the third in an annual series of publications by the International Network for Research in Arts Education (INREA). It will provide a comprehensive survey of contemporary research trends in arts education and will be based on the idea of constructing knowledge in the arts with the wisdom of the many. About sixty scholars from across the world will convey the zeitgeist of the key issues in research in arts education. The volume will be designed as a basic companion for every researcher, student, teacher or artist who wants to know what the recent knowledge of scholars is and what they consider significant. The key issues will reflect the images and the observations that a large body of researchers consider to be essential.

Starting with the publication of their seminal bestseller, *Future Shock*, Alvin and Heidi Toffler have given millions of readers new ways to think about personal life in today's high-speed world with its constantly changing, seemingly random impacts on our businesses, governments, families and daily lives. Now, writing with the same rare grasp and clarity that made their earlier books classics, the Tofflers turn their attention to the revolution in wealth now sweeping the planet. And once again, they provide a penetrating, coherent way to make sense of the seemingly senseless. *Revolutionary Wealth* is about how tomorrow's wealth will be created, and who will get it and how. But twenty-first-century wealth, according to the Tofflers, is not just about money, and cannot be understood in terms of industrial-age economics. Thus they write here about everything from education and child rearing to Hollywood and China, from everyday truth and misconceptions to what they call our "third job"—the unnoticed work we do without pay for some of the biggest corporations in our country. They show the hidden connections between extreme sports, chocolate chip cookies, Linux software and the "surplus complexity" in our lives as society wobbles back and forth between depressing decadence and a hopeful post-decadence. In their earlier work, the Tofflers coined the word "prosumer" for people who consume what they themselves produce. In *Revolutionary Wealth* they expand the concept to reveal how many of our activities—whether parenting or volunteering, blogging, painting our house, improving our diet, organizing a neighborhood council or even "mashing" music—pump "free lunch" from the "hidden" non-money economy into the money economy that economists track. Prosuming, they forecast, is about to explode and compel radical changes in the way we measure, make and manipulate wealth. Blazing with fresh ideas, *Revolutionary Wealth* provides readers with powerful new tools for thinking about—and preparing for—their future.

This book gathers diverse critical treatments from fifteen scholars of the posthuman and posthumanism together in a single volume.

An examination of machine learning art and its practice in new media art and music. Over the past decade, an artistic movement has emerged that draws on machine learning as both inspiration and medium. In this book, transdisciplinary artist-researcher Sofian Audry examines artistic practices at the intersection of machine learning and new media art, providing conceptual tools and historical perspectives for new media artists, musicians, composers, writers, curators, and theorists. Audry looks at works from a broad range of practices, including new media installation, robotic art, visual art, electronic music and sound, and electronic literature, connecting machine learning art to such earlier artistic practices as cybernetics art, artificial life art, and evolutionary art. Machine learning underlies computational systems that are biologically inspired, statistically driven, agent-based networked entities that program themselves. Audry explains the fundamental design of machine learning algorithmic structures in terms accessible to the nonspecialist while framing these technologies within larger historical and conceptual spaces. Audry debunks myths about machine learning art, including the ideas that machine learning can create art without artists and that machine learning will soon bring about superhuman intelligence and creativity. Audry considers learning procedures, describing how artists hijack the training process by playing with evaluative functions; discusses trainable machines and models, explaining how different types of machine learning systems enable different kinds of

artistic practices; and reviews the role of data in machine learning art, showing how artists use data as a raw material to steer learning systems and arguing that machine learning allows for novel forms of algorithmic remixes.

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