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Sensorium Embodied Experience Technology And

The relationship between the body and electronic technology, extensively theorized through the 1980s and 1990s, has reached a new technosensual comfort zone in the early twenty-first century. In Sensorium, contemporary artists and writers explore the implications of the techno-human interface. Ten artists, chosen by an international team of curators, offer their own edgy investigations of embodied technology and the technologized body.

Sensorium: Embodied Experience, Technology, And ...

She is the editor of Sensorium: Embodied Experience, Technology, and Contemporary Art (MIT Press). Caroline A. Jones is Professor of Art History in the History, Theory, Criticism section of the Department of Architecture at MIT. She is the editor of Sensorium: Embodied Experience, Technology, and Contemporary Art (MIT Press).

Sensorium: Embodied Experience, Technology, and ...

Sensorium: Embodied Experience, Technology, and Contemporary Art by Caroline A. Jones (Oct 6 2006) Paperback 4.5 out of 5 stars 6 ratings See all 7 formats and editions Hide other formats and editions

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Sensorium: Embodied Experience, Technology, and Contemporary Art. Artists and writers reconsider the relationship between the body and electronic technology in the twenty-first century through essays, artworks, and an encyclopedic "Abecedarius of the New Sensorium."

Sensorium: Embodied Experience, Technology, and ...

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Sensorium : Embodied Experience, Technology, and ...

Sensorium : Embodied Experience, Technology, And Contemporary Art, Paperback by Jones, Caroline A. (EDT), ISBN 0262101173, ISBN-13 9780262101172, Brand New, Free shipping in the US Artists and writers reconsider the relationship between the body and electronic technology in the twenty-first century through essays, artworks, and an encyclopedic "Abecedarius of the New Sensorium."

Sensorium : Embodied Experience, Technology, and ...

Sensorial experiences occur in mutual interaction. Art can play an important role in revitalizing the overall sensorial system and offers time and space for reflection on embodied technological experience.

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Sensorium. Embodied Experience, Technology, and Contemporary Art, edited by Caroline A. Jones, Director, History, Theory and Criticism of Architecture and Art and Professor of the History of Art at MIT (Amazon UK and USA) Publisher MIT Press says: The relationship between the body and electronic technology, extensively theorized through the 1980s and 1990s, has reached a new technosensual comfort zone in the early twenty-first century.

Book Review – Sensorium – Embodied Experience, Technology ...

Sensorium is both forensic and diagnostic, viewing the culture of the technologized body from the inside, by means of contemporary artists' provocations, and from a distance, in essays that situate it historically and intellectually. Copublished with The MIT List Visual Arts Center.

Sensorium | The MIT Press

The relationship between the body and electronic technology, extensively theorized through the 1980s and 1990s, has reached a new technosensual comfort zone in the early twenty-first century. In Sensorium, contemporary artists and writers explore the implications of the techno-human interface. Ten artists, chosen by an international team of curators, offer their own edgy investigations of embodied technology and the technologized body.

Sensorium: Embodied Experience, Technology, and ...

The impact of new technology has reshuffled the established hierarchy of the senses and radically changed people ' s lives. Remote sensing via telephones and screens are fundamental parts of the daily sensorium (a Latin term that connotes ancient and often theological debates about mind and body, word and flesh, human and artificial).

Sensorium: Part II – Embodied Experience, Technology, and ...

She is the editor of Sensorium: Embodied Experience, Technology, and Contemporary Art (MIT Press). David Mather David Mather is Assistant Professor of Art History at the State University of New York at Stony Brook. Rebecca Uchill Rebecca Uchill is a full-time Lecturer an Art Education, Art History, and Media Studies at the University of ...

Experience | The MIT Press

The relationship between the body and electronic technology, extensively theorized through the 1980s and 1990s, has reached a new technosensual comfort zone in the early twenty-first century. In Sensorium, contemporary artists and writers explore the implications of the techno-human interface.

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Artists and writers reconsider the relationship between the body and electronic technology in the twenty-first century through essays, artworks, and an encyclopedic "Abecedarius of the New Sensorium."The...

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Artists and writers reconsider the relationship between the body and electronic technology in the twenty-first century through essays, artworks, and an encyclopedic "Abecedarius of the New Sensorium."

Experience offers a reading experience like no other. A heat-sensitive cover by Olafur Eliasson reveals words, colors, and a drawing when touched by human hands. Endpapers designed by Carsten Höller are printed in ink containing carefully calibrated quantities of the synthesized human pheromones estratetraenol and androstadienone, evoking the suggestibility of human desire. The margins and edges of the book are designed by Tauba Auerbach in complementary colors that create a dynamically shifting effect when the book is shifted or closed. When the book is opened, bookmarks cascade from the center, emerging from spider web prints by Tomás Saraceno. Experience produces experience while bringing the concept itself into relief as an object of contemplation. The sensory experience of the book as a physical object resonates with the intellectual experience of the book as a container of ideas. Experience convenes a conversation with artists, musicians, philosophers, anthropologists, historians, and neuroscientists, each of whom explores aspects of sensorial and cultural realms of experience. The texts include new essays written for this volume and classic texts by such figures as William James and Michel Foucault. The first publication from MIT's Center for Art, Science, & Technology, Experience approaches its subject through multiple modes. Publication design by Kimberly Varella with Becca Lofchie, Content Object Design Studio. Contributors Tauba Auerbach, Bevil Conway, John Dewey, Olafur Eliasson, Michel Foucault, Adam Frank, Vittorio Gallese, Renée Green, Stefan Helmreich, Carsten Höller, Edmund Husserl, William James, Caroline A. Jones, Douglas Kahn, Brian Kane, Leah Kelly, Bruno Latour, Alvin Lucier, David Mather, Mara Mills, Alva Noë, Jacques Rancière, Michael Rossi, Tomás Saraceno, Natasha Schüll, Joan W. Scott, Tino Sehgal, Alma Steingart, Josh Tenenbaum, Rebecca Uchill

Drawing on extensive interviews with artists and their assistants as well as close readings of artworks, Jones explains that much of the major work of the 1960s was compelling precisely because it was "mainstream" - central to the visual and economic culture of its time.

Even a decade after his death, Clement Greenberg remains controversial. One of the most influential art writers of the twentieth century, Greenberg propelled Abstract Expressionist painting—in particular the monumental work of Jackson Pollock—to a leading position in an international postwar art world. On radio and in print, Greenberg was the voice of "the new American painting," and a central figure in the postwar cultural history of the United States. Caroline Jones's magisterial study widens Greenberg's fundamental tenet of "opticality"—the idea that modernist art is apprehended through "eyesight alone"—to a broader arena, examining how the critic's emphasis on the specular resonated with a society increasingly invested in positivist approaches to the world. Greenberg's modernist discourse, Jones argues, developed in relation to the rationalized procedures that gained wide currency in the United States at midcentury, in fields ranging from the sense-data protocols theorized by scientific philosophy to the development of cultural forms, such as hi-fi, that targeted specific senses, one by one. Greenberg's attempt to isolate and celebrate the visual was one manifestation of a large-scale segmentation-or bureaucratization-of the body's senses. Working through these historical developments, Jones brings Greenberg's theories into contemporary philosophical debates about agency and subjectivity. *Eyesight Alone* offers artists, art historians, philosophers, and all those interested in the arts a critical history of this generative figure, bringing his work fully into dialogue with the ideas that shape contemporary critical discourse and shedding light not only on Clement Greenberg but also on the contested history of modernism itself.

Autobiographical essays, framed by two interpretive essays by the editor, describe the power of an object to evoke emotion and provoke thought: reflections on a cello, a laptop computer, a 1964 Ford Falcon, an apple, a mummy in a museum, and other "things-to-think-with." For Sherry Turkle, "We think with the objects we love; we love the objects we think with." In *Evocative Objects*, Turkle collects writings by scientists, humanists, artists, and designers that trace the power of everyday things. These essays reveal objects as emotional and intellectual companions that anchor memory, sustain relationships, and provoke new ideas. These days, scholars show new interest in the importance of the concrete. This volume's special contribution is its focus on everyday riches: the simplest of objects—an apple, a datebook, a laptop computer—are shown to bring philosophy down to earth. The poet contends, "No ideas but in things." The notion of evocative objects goes further: objects carry both ideas and passions. In our relations to things, thought and feeling are inseparable. Whether it's a student's beloved 1964 Ford Falcon (left behind for a station wagon and motherhood), or a cello that inspires a meditation on fatherhood, the intimate objects in this collection are used to reflect on larger themes—the role of objects in design and play, discipline and desire, history and exchange, mourning and memory, transition and passage, meditation and new vision. In the interest of enriching these connections, Turkle pairs each autobiographical essay with a text from philosophy, history, literature, or theory, creating juxtapositions at once playful and profound. So we have Howard Gardner's keyboards and Lev Vygotsky's hobbyhorses; William Mitchell's Melbourne train and Roland Barthes' pleasures of text; Joseph Cevetello's glucometer and Donna Haraway's cyborgs. Each essay is framed by images that are themselves evocative. Essays by Turkle begin and end the collection, inviting us to look more closely at the everyday objects of our lives, the familiar objects that drive our routines, hold our affections, and open out our world in unexpected ways.

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.

Memories that evoke the physical awareness of touch, smell, and bodily presence can be vital links to home for people living in diaspora from their culture of origin. How can filmmakers working between cultures use cinema, a visual medium, to transmit that physical sense of place and culture? In *The Skin of the Film* Laura U. Marks offers an answer, building on the theories of Gilles Deleuze and others to explain how and why intercultural cinema represents embodied experience in a postcolonial, transnational world. Much of intercultural cinema, Marks argues, has its origin in silence, in the gaps left by recorded history. Filmmakers seeking to represent their native cultures have had to develop new forms of cinematic expression. Marks offers a theory of "haptic visuality"—a visuality that functions like the sense of touch by triggering physical memories of smell, touch, and taste—to explain the newfound ways in which intercultural cinema engages the viewer bodily to convey cultural experience and memory. Using close to two hundred examples of intercultural film and video, she shows how the image allows viewers to experience cinema as a physical and multisensory embodiment of culture, not just as a visual representation of experience. Finally, this book offers a guide to many hard-to-find works of independent film and video made by Third World diasporic filmmakers now living in the United

States, Great Britain, and Canada. The Skin of the Film draws on phenomenology, postcolonial and feminist theory, anthropology, and cognitive science. It will be essential reading for those interested in film theory, experimental cinema, the experience of diaspora, and the role of the sensuous in culture.

Describes the development of a movement creating figurative, rather than abstract, art in the San Francisco Bay Area, and provides examples of its paintings, drawings and sculpture

From Francis Alÿs and Ursula Biemann to Vivan Sundaram, Allora & Calzadilla, and the Center for Urban Pedagogy, some of the most compelling artists today are engaging with the politics of land use, including the growth of the global economy, climate change, sustainability, Occupy movements, and the privatization of public space. Their work pivots around a set of evolving questions: In what ways is land, formed over the course of geological time, also contemporary and formed by the conditions of the present? How might art contribute to the expansion of spatial and environmental justice? Editors Emily Eliza Scott and Kirsten Swenson bring together a range of international voices and artworks to illuminate this critical mass of practices. One of the first comprehensive treatments of land use in contemporary art, *Critical Landscapes* skillfully surveys the stakes and concerns of recent land-based practices, outlining the art historical contexts, methodological strategies, and geopolitical phenomena. This cross-disciplinary collection is destined to be an essential reference not only within the fields of art and art history, but also across those of cultural geography, architecture and urban planning, environmental history, and landscape studies.

Considered Goya's most brilliant work, this collection combines corrosive satire and exquisite technique to depict 18th-century Spain as a nation of grotesque monsters sprung up in the absence of reason. 80 plates.

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