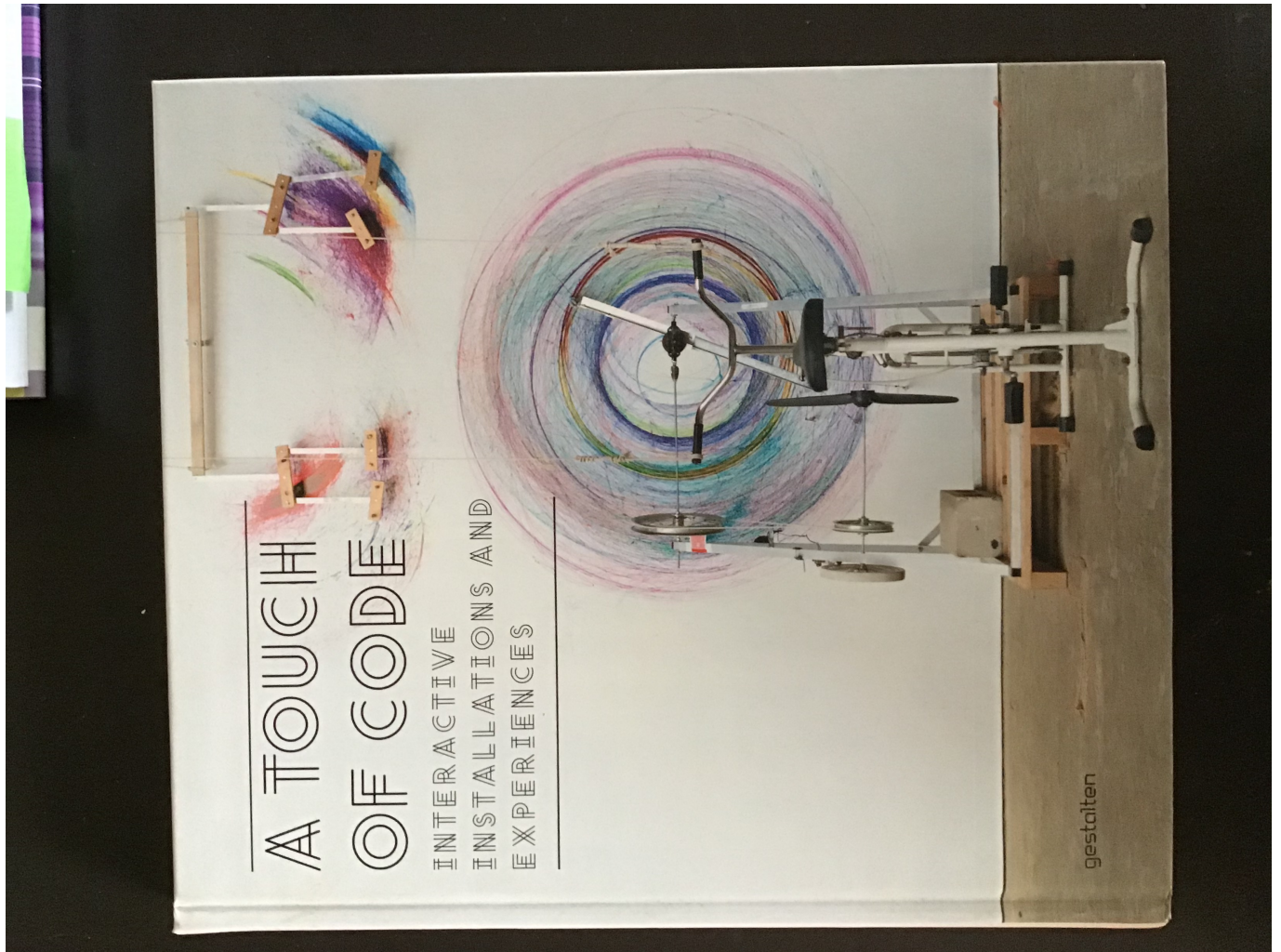




Art & Science





NEW MEDIA / ART

Over three decades ago, when most of the art history establishment was clueless about technology-inspired art, Frank Popper was there recognizing its importance, organizing shows, and trying to help readers understand its implications. Taking advantage of this unprecedented historical vantage point, his latest book offers an expansive survey of technology-inspired work in plastic arts, interactive media, installation, and net art, and explores the ways in which artists integrate aesthetic and cultural concerns to reveal new directions for humanizing technology."

—Stephen Wilson, Professor of Conceptual and Information Arts, San Francisco State University, and author of *Information Arts*

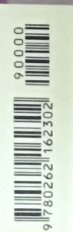
"The rapid development of digital technology and interface design has made it increasingly difficult to summarize recent trends in the meeting between technology and art. Frank Popper's new book gives an insightful overview of the technological arts by clarifying the concept of 'virtual art'. He outlines its historical development and explains its ability to immerse the body and senses of its participants in a simulated world. Drawing on his long curatorial experience with artists and with exhibitions he has organized, Popper offers a very useful guidebook for readers who wish to know about this compelling artistic sphere."

—Itsumi Sakane, Institute of Advanced Media Arts and Sciences (IAMAS), Japan

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A TOUCH OF CODE INTERACTIVE INSTALLATIONS AND EXPERIENCES

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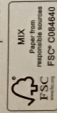
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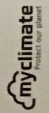
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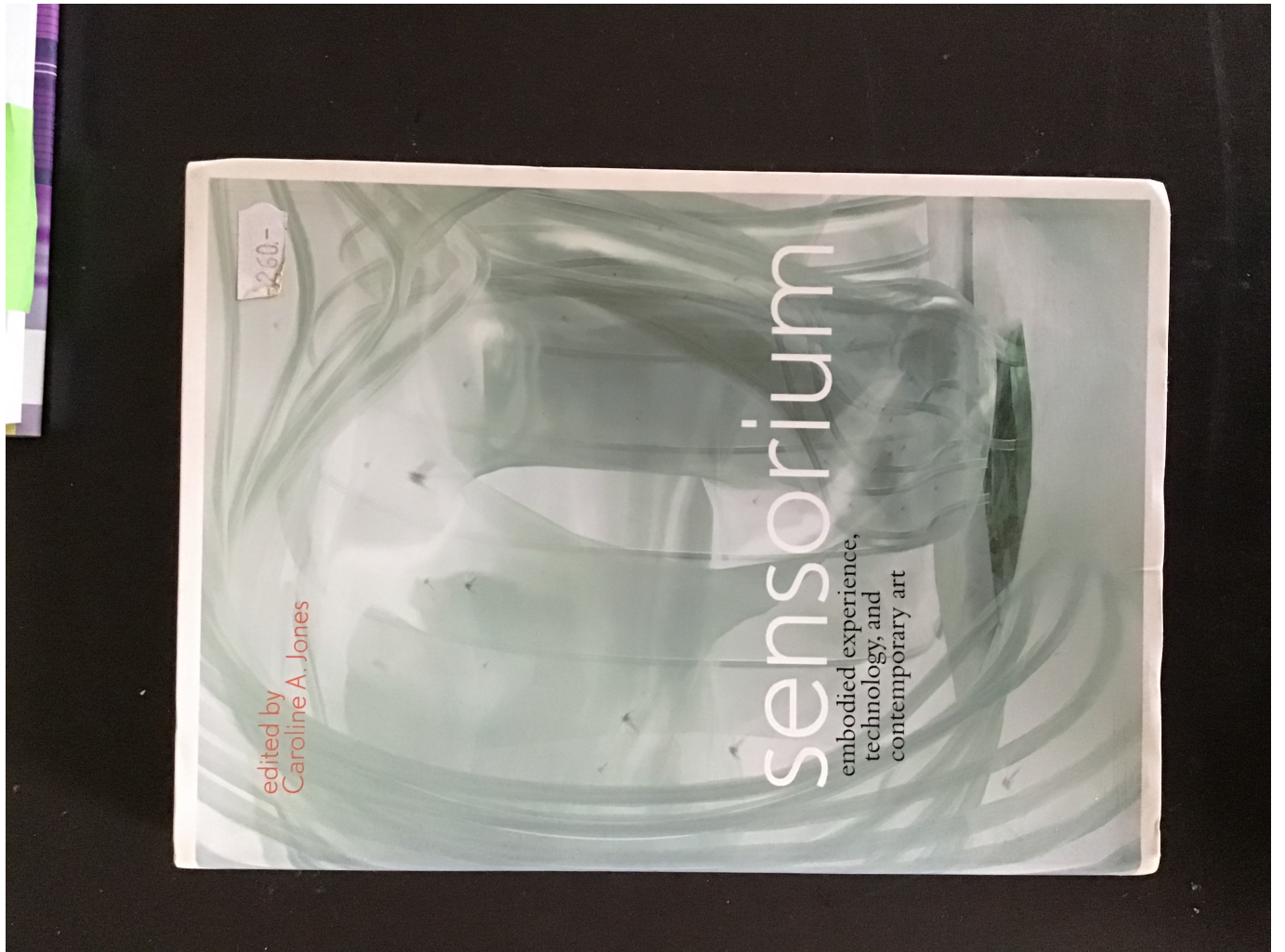
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art/new media

Sensorium

Embodied Experience, Technology, and Contemporary Art
edited by Caroline A. Jones

The relationship between the body and 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. These range from Mathieu Briand's experiment in "controlled schizophrenia" and Janet Cardiff and George Bures Miller's uneasy psychological soundscapes to Bruce Nauman's uncanny night visions and François Roche and R&Sic(n)'s destabilized architecture.

The art in *Sensorium* captures the aesthetic attitude of this hybrid moment, when modernist segmentation of the senses is giving way to dramatic multi-sensory mixes or transpositions. Artwork by each artist appears with an analytical essay by a curator, all of it prefaced by an anchoring essay on "The Mediated Sensorium" by Caroline A. Jones. In the second half of *Sensorium*, scholars, scientists, and writers contribute entries to an "Alphabetarium" of the new sensorium. These short, playful pieces include Bruno Latour on "Air," Barbara Maria Stafford on "Hedonics," Michel Foucault (from a little-known 1966 radio lecture) on the "Utopian Body," Donna Haraway on "Compendings," and Neal Stephenson on the "Viral." *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.

Artists

Mathieu Briand, Janet Cardiff and George Bures Miller, Natasha Sudr Haghghian, Ryoji Ikeda, Christian Jankowski, Bruce Nauman, François Roche and R&Sic(n), Auri Sala, and Sissel Tolaas.

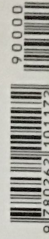
Caroline A. Jones teaches contemporary art and theory in the History, Theory, Criticism Program at MIT. She is the author of *Eyefight Alone: Clement Greenberg's Modernism and the Bureaucratization of the Senses*.

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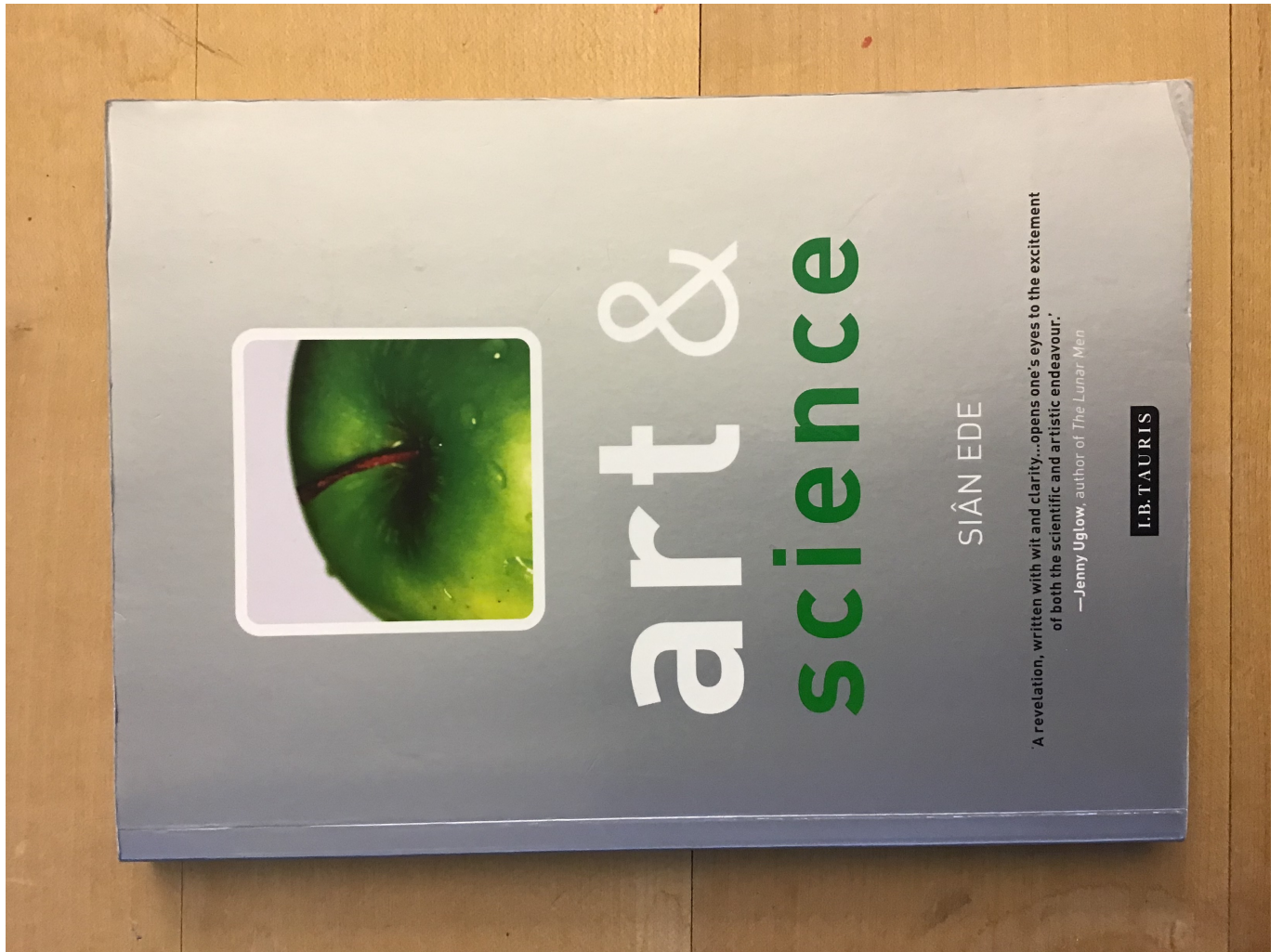
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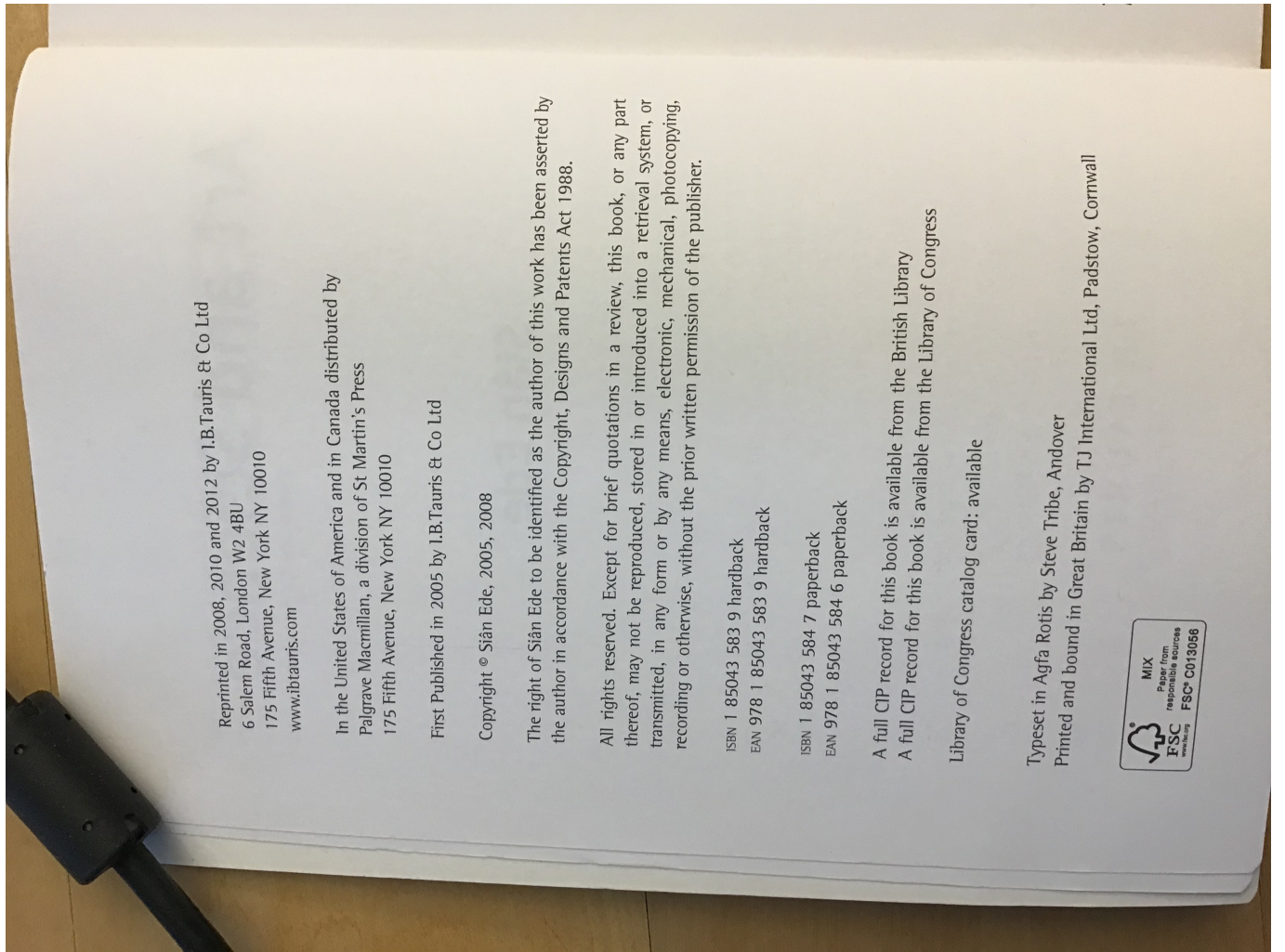
art & science

SIÂN EDE

'A revelation, written with wit and clarity... opens one's eyes to the excitement of both the scientific and artistic endeavour.'

—Jenny Uglow, author of *The Lunar Men*

I.B. TAURIS



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