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fix on the topic at hand." – The New York Times Book Review

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A similar series entitled Taschen Basic Architecture, Taschen Basic Cinema and Taschen Basic Photographies was started after the success of the Basic Art series. In the spring of 2014, Taschen's Basic Art series received major criticism in Swedish media for its focus on male artists. The series then consisted of 95 books, only five of which were of female artists. The artists Ditte Ejlerskov and EvaMarie Lindahl highlighted the disparity with an art installation at Malmö Konsthall in Sweden.

~~Taschen Basic Art – Wikipedia~~

The 9th Mediacity Biennale (September 1 – November 20, 2016) is exhibited in all four buildings of the Seoul Museum of Art (SeMA), spreading the new media exhibition widely across the city.

~~(PDF) New media art – ResearchGate~~

New media art refers to artworks created with new media technologies, including digital art, computer graphics, computer animation, virtual art, Internet art, interactive art, sound art, video games, computer robotics, 3D printing, cyborg art and art as biotechnology. The term differentiates itself by its resulting cultural objects and social events, which can be seen in opposition to those ...

~~New media art – Wikipedia~~

In 1985, Taschen introduced the Basic Art series with an inaugural title on Salvador Dalí. The series today comprises over 100 titles available in up to thirty languages, each about a separate artist, from classical to contemporary. Further series followed, alongside an expansion into new themes like architecture, design, film, and lifestyle.

~~Taschen – Wikipedia~~

Taschen, 2009 - Art - 95 pages. 1 Review. Artists have always been early adopters of emerging media technologies, from Albrecht Dürer and his use of the printing press in the 16th century to Nam...

~~New Media Art – Mark Tribe, Reena Jana – Google Books~~

Addresses new media art as a specific art historical movement, focusing not only on technologies and forms, but also on

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thematic content and conceptual strategies. New media art often involves appropriation, collaboration, and the free sharing of ideas and expressions, and frequently addresses the political ramifications of technology.

~~New media art (Book, 2007) [WorldCat.org]~~

New media art refers to artworks created with new media technologies, including digital art, computer graphics, computer animation, virtual art, Internet art, interactive art, sound art, video games, computer robotics, 3D printing, cyborg art and art as biotechnology. The term differentiates itself by its resulting cultural objects and social events, which can be seen in opposition to those deriving from old visual arts. This concern with medium is a key feature of much contemporary art and inde

A valuable overview of artists' use of new technology . . . [this collection offers] an excellent introduction to new media art.--"The Art Book."

Presents an overview of the use of new intellectual and scientific technologies in modern art, discussing the creations of such influential artists as Eadweard Muybridge, Robert Rauschenberg, and Bill Viola and incorporating into the latest edition coverage of new developments in digital work. Original.

"Beyond New Media Art" is the revised, updated version of a book first published in Italian with the title "Media, New Media, Postmedia" in 2010. Through the circulation of excerpts, reviews and interviews, the book produced some debate outside of Italy, which persuaded the author to release, three years later, this English translation. "Beyond New Media Art" is an attempt to analyze the current positioning of so-called New Media Art in the wider field of contemporary arts, and to explore the historical, sociological and conceptual reasons for its marginal position and under-recognition in recent art history. On the other hand, this book is also an attempt to suggest new critical and curatorial strategies to turn this marginalization into a thing of the past, and to stress the topicality of art addressing the media and the issues of the information age. Domenico Quaranta is an art critic, teacher and curator. He regularly writes for Flash Art and Artpulse.

As the nature of contemporary performance continues to expand into new forms, genres and media, it requires an increasingly diverse vocabulary. Reading Contemporary Performance provides students, critics and creators with a rich understanding of the key terms and ideas that are central to any discussion of this evolving theatricality. Specially commissioned entries from a wealth of contributors map out the many and varied ways of discussing performance in all of

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its forms – from theatrical and site-specific performances to live and New Media art. The book is divided into two sections: Concepts - Key terms and ideas arranged according to the five characteristic elements of performance art: time; space; action; performer; audience. Methodologies and Turning Points - The seminal theories and ways of reading performance, such as postmodernism, epic theatre, feminisms, happenings and animal studies. Case Studies – entries in both sections are accompanied by short studies of specific performances and events, demonstrating creative examples of the ideas and issues in question. Three different introductory essays provide multiple entry points into the discussion of contemporary performance, and cross-references for each entry also allow the plotting of one's own pathway. Reading Contemporary Performance is an invaluable guide, providing not just a solid set of familiarities, but an exploration and contextualisation of this broad and vital field.

"Moving pictures -- Balkan Baroque / Marina Abramovic -- 3 adaptation studies (1. Blindfolded catching) / Vito Acconci -- Talo/The house / Eija-Liisa Ahtila -- Electric earth / Doug Aitken -- Homeward : bound / Oladélé Ajiboyé Bamgboyé -- Mother + father / Candice Breitz -- Sept visions fugitives / Robert Cahen -- Three transitions / Peter Campus -- The Bordeaux piece / David Claerbout -- Journey into fear / Stan Douglas -- Schnitte. Elemente der Anschauung / Valie Export -- Lock again / Yang Fudong -- Sturm / Dominique Gonzalez-Foerster -- Twenty four hour psycho / Douglas Gordon -- Video piece for two glass office buildings / Dan Graham -- Incidence of catastrophe / Gary Hill -- Impressions / Nan Hoover -- Les incivils / Pierre Huyghe -- Jones Beach piece / Joan Jonas -- Bossy burger / Paul McCarthy -- Again & again / Bjørn Melhus -- Dispersion room / Aernout Mik -- Anthro/Socio / Bruce Nauman -- Fervor / Shirin Neshat -- The idea of Africa / Marcel Odenbach -- Getaway # 2 / Tony Oursler -- Global groove / Nam June Paik -- I'm not the girl who misses much / Pipilotti Rist -- Born to be sold : Martha Rosler reads the strange case of Baby SM / Martha Rosler -- Intervista, finding the words / Anri Sala -- Mouth to mouth / Smith/Stewart -- May you live in interesting times / Fiona Tan -- Home / Steina and Woody Vasulka -- I do not know what it is I am like / Bill Viola -- Broad Street / Gillian Wearing." -- Library of Congress.

Digitization is the animating force of everyday life. Rather than defining it as a technology or a medium, Contemporary Art and the Digitization of Everyday Life argues that digitization is a socio-historical process that is contributing to the erosion of democracy and an increase in political inequality, specifically along racial, ethnic, and gender lines. Taking a historical approach, Janet Kraynak finds that the seeds of these developments are paradoxically related to the ideology of digital utopianism that emerged in the late 1960s with the rise of a social model of computing, a set of beliefs furthered by the neo-liberal tech ideology in the 1990s, and the popularization of networked computing. The result of this ongoing cultural worldview, which dovetails with the principles of progressive artistic strategies of the past, is a critical blindness in art historical discourse that ultimately compromises art's historically important role in furthering radical democratic aims.

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A commentary on the life and work of Andy Warhol, celebrated American artist.

This book constitutes the refereed post-conference proceedings of two conferences: The 8th EAI International Conference on ArtsIT, Interactivity and Game Creation (ArtsIT 2019), and the 4th EAI International Conference on Design, Learning, and Innovation (DLI 2019). Both conferences were hosted in Aalborg, Denmark, and took place November 6-8, 2019. The 61 revised full papers presented were carefully selected from 98 submissions. The papers represent a forum for the dissemination of cutting-edge research results in the area of arts, design and technology, including open related topics like interactivity and game creation.

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