

# David Link Das Herz Der Maschine Documenta 13 100

*Epistemologies of Aesthetics* Dieter Mersch.2015 Art as research, art-based research, and research as art have become popular issues since the 1990s. This conceptual understanding aims at combining the methods of arts and sciences, but oftentimes falls short of considering the different forms of knowledge that arts and sciences create. This essay investigates the long tradition of the philosophical struggle with and for the epistemological status of the Aesthetic and its relation to scientific truth. Its aim is to deconstruct and displace the common terminology that constitutes this struggle. Furthermore, the purpose of this essay is to identify artistic practice as a mode of thought which does not utilize language in its propositional form and therefore cannot be translated into the discursive strategies of science: an aesthetic mode of thought beyond the linguistic turn and the (self-)understanding of philosophical hermeneutics and post-structuralism, a way of thinking which cannot be substituted by any other system than itself.

*Technologies of the Gendered Body* Anne Marie Balsamo.1996 This book looks at the representation of the body in culture from a feminist perspective. Subjects covered include bodybuilding, cosmetic surgery, and cyberculture.

**A Companion to Digital Art** Christiane Paul.2022-01-06 Reflecting the dynamic creativity of its subject, this definitive guide spans the evolution, aesthetics, and practice of today's digital art, combining fresh, emerging perspectives with the nuanced insights of leading theorists. Showcases the critical and theoretical approaches in this fast-moving discipline Explores the history and evolution of digital art; its aesthetics and politics; as well as its often turbulent relationships with established institutions Provides a platform for the most influential voices shaping the current discourse surrounding digital art, combining fresh, emerging perspectives with the nuanced insights of leading theorists Tackles digital art's primary practical challenges - how to present, document, and preserve pieces that could be erased forever by rapidly accelerating technological obsolescence Up-to-date, forward-looking, and critically reflective, this authoritative new collection is informed throughout by a deep appreciation of the technical intricacies of digital art

*Spatial Metaphors. Ancient Texts and Transformations* Fabian Horn,Wolfgang Raible,Camilla di Baise-Dayson,Renate Schlesier,Markus Egg,Cilliers Breytenbach,Helmut Utzschneider,Jan R. Stenger,Therese Fuhrer,Beatrice Trinca.2016

**Marina Abramovic: 7 Deaths of Maria Callas** Marina Abramovic.2020-09-29 A clothbound companion to Marina Abramovic's tribute to Maria Callas, a new performance that recreates the iconic opera diva's famous onstage death scenes An opera production conceived by the legendary performance artist Marina Abramovic (born 1946), *7 Deaths of Maria Callas* is a continuation of the artist's lifelong meditation on the female body as a source of both power and pain. Here Abramovic turns her focus to renowned opera singer Maria Callas, whose stunning soprano voice captivated audiences around the world in the mid-20th century. Though she remains one of opera's greatest singers, Callas' life was beset by struggle and scandal. Today, the opera diva is remembered for having been a figure of both talent and tragedy. Through a mix of narrative opera and film, Abramovic recreates seven iconic death scenes from the American-born Greek singer's most important roles--in *La Traviata*, *Tosca*, *Otello*, *Madame Butterfly*, *Carmen*, *Lucia di Lammermoor* and *Norma*--followed by an interpretive recreation of Callas' own death performed onstage by Abramovic herself. This clothbound volume serves as a companion to the live performance and provides insight into the conception, planning and execution of Abramovic's project, probing the many creative elements that make up this dynamic exploration of female suffering.

**Acting in Public** Raumlaborberlin (Group).2008 Mountain hiking in the ruins of Berlin's Palast der Republik, former home of the East German parliament; building a hotel in an abandoned prefab high-rise; creating an architectural sculpture in an allotment garden... For the last 10 years the radical, utopian Berlin-based interdisciplinary team raumlaborberlin has been carrying out sensational interventions and activities that shape a new perception of architecture--acting in public in order to force the questioning of public and private space and activities. In this galvanizing and well designed volume, a conversation on design processes and working methods within raumlabor complements detailed presentations of the group's most important projects while an illustrated index introduces 72 projects in text and image. The firm's objective is to attract attention to alternative strategies of urban renewal and urban planning and to encourage residents to become involved in shaping their own living environments: We call on people to get involved, we want to show them that becoming part of urban processes is worth the risk.

**Disgust** Winfried Menninghaus.2012-02-01 Disgust (Ekel, dégoût) is a state of high alert. It acutely says no to a variety of phenomena that seemingly threaten the integrity of the self, if not its very existence. A counterpart to the feelings of appetite, desire, and love, it allows at the same time for an acting out of hidden impulses and libidinal drives. In *Disgust*, Winfried Menninghaus provides a comprehensive account of the significance of this forceful emotion in philosophy, aesthetics, literature, the arts, psychoanalysis, and theory of culture from the eighteenth century to the present. Topics addressed include the role of disgust as both a cognitive and moral organon in Kant and Nietzsche; the history of the imagination of the rotting corpse; the counter-cathexis of the disgusting in Romantic poetics and its modernist appeal ever since; the affinities of disgust and laughter and the analogies of vomiting and writing; the foundation of Freudian psychoanalysis in a theory of disgusting pleasures and practices; the association of disgusting otherness with truth and the trans-symbolic real in Bataille, Sartre, and Kristeva; Kafka's self-representation as an Angel of disgusting smells and acts, concealed in a writerly stance of uncompromising purity; and recent debates on Abject Art.

*Crocodiles, Masks and Madonnas* Rebecca Loder-Neuhold.2019

**Critical Code Studies** Mark C. Marino.2020-03-10 An argument that we must read code for more than what it does—we must consider what it means. Computer source code has become part of popular discourse. Code is read not only by programmers but by lawyers, artists, pundits, reporters, political activists, and literary scholars; it is used in political debate, works of art, popular entertainment, and historical accounts. In this book, Mark Marino argues that code means more than merely what it does; we must also consider what it means. We need to learn to read code critically. Marino presents a series of case studies—ranging from the Climategate scandal to a hactivist art project on the US-Mexico border—as lessons in critical code reading. Marino shows how, in the process of its circulation, the meaning of code changes beyond its functional role to include connotations and implications, opening it up to interpretation and inference—and misinterpretation and reappropriation. The Climategate controversy, for example, stemmed from a misreading of a bit of placeholder code as a “smoking gun” that supposedly proved fabrication of climate data. A poetry generator created by Nick Montfort was remixed and reimagined by other poets, and subject to literary interpretation. Each case study begins by presenting a small and self-contained passage of code—by coders as disparate as programming pioneer Grace Hopper and philosopher Friedrich Kittler—and an accessible explanation of its context and functioning. Marino then explores its extra-functional significance, demonstrating a variety of interpretive approaches.

**Felix Guattari in the Age of Semiocapitalism** Genosko Gary Genosko.2019-07-30 The year 2012 marks the 20th anniversary of Felix Guattari's untimely passing in 1992 at the age of 62. This volume acknowledges the prescience of his insight into capital as a semiotic operator, which has been taken up by theorists of immaterial labour in the post-Autonomist movement, and invites his readers to meditate on the relevance of his thought for a critical diagnosis of present and future mutations of capitalism and labour in the turbulent global info-machinic ecologies of our time. Guattari tried to imagine a post-media era in which new subjectivities could blossom and experiments in controlled chaoticization would flourish. The essays assembled here answer why, and how, to read Guattari today.

**Anywhere or Not at All** Peter Osborne.2013-06-04 A new reading of the philosophy of contemporary art by the author of *The Politics of Time* Contemporary art is the object of inflated and widely divergent claims. But

what kind of discourse can open it up effectively to critical analysis? Anywhere or Not at All is a major philosophical intervention in art theory that challenges the terms of established positions through a new approach at once philosophical, historical, social and art-critical. Developing the position that “contemporary art is postconceptual art,” the book progresses through a dual series of conceptual constructions and interpretations of particular works to assess the art from a number of perspectives: contemporaneity and its global context; art against aesthetic; the Romantic pre-history of conceptual art; the multiplicity of modernisms; transcategoriality; conceptual abstraction; photographic ontology; digitalization; and the institutional and existential complexities of art-space and art-time. Anywhere or Not at All maps out the conceptual space for an art that is both critical and contemporary in the era of global capitalism. Winner of the 2014 Annual Book Prize of the Association for the Study of the Arts of the Present (USA)

Minor Cinema François Bovier, Adeena Mey, Fred Truniger, Thomas Schärer. 2019-07-23 Minor Cinema is the first study of experimental cinema in Switzerland, addressing the relationships between contemporary art and underground movies, formal and amateur films, expanded cinema and performances and focusing on the role of the art schools and the festivals. The publication includes essays on Robert Beavers and Gregory Markopoulos, Peter Liechti, cinema at the Kunsthalle Bern during Harald Szeemann's curatorship, Annette Michelson, Tony Morgan and Kurt Blum.

Objects of Knowledge, of Art and of Friendship David Link, Nils Röllner. 2011

Documenta 13 Carolyn Christov-Bakargiev. 2012

**History of Computer Art** Thomas Dreher. 2020 The development of the use of computers and software in art from the Fifties to the present is explained. As general aspects of the history of computer art an interface model and three dominant modes to use computational processes (generative, modular, hypertextual) are presented. The History of Computer Art features examples of early developments in media like cybernetic sculptures, computer graphics and animation (including music videos and demos), video and computer games, reactive installations, virtual reality, evolutionary art and net art. The functions of relevant art works are explained more detailed than usual in such histories.

**Nothing But Clouds** .2017 'Nothing but Clouds' were the words used by the research commission in Andrey Tarkovsky's 1986 film 'Solaris' to deny video evidenced traces of alien life on the planet. Taking this disclaimer as the title, this meditative book by Kristina Jurotschkin brings together images, made in various places in Europe over numerous years, from her photographic archive. The result is a possible archive of the future of our present, or an archaeological survey anticipated for the future. Examining the construction of our social reality, Jurotschkin presents alienating views of everyday spaces.

**Vladislav Shapovalov: Image Diplomacy** .2021-08-03 This publication documents Vladislav Shapovalov's long-term undertaking 'Image Diplomacy', consisting of a film and a series of installations focused on exhibitions as a political medium. The project narrates the battle waged between two ideological blocs, the USSR and the United States, in the field of 'exhibition diplomacy' during the Cold War and gives insight into the unwritten history of Soviet soft power and socialist internationalism. It compares forgotten archival materials left behind in Europe from Soviet photographic 'kit' exhibitions and films with the American Family of Man exhibition, on display today at Luxembourg's Clervaux Castle and included in the UNESCO Register. Interplays between exhibition histories, geopolitics, and art practice are further examined in the contributions by film scholar Alex Fletcher and curator and researcher Gudrun Ratzinger; a conversation between Shapovalov and curator Emanuele Guidi; and an essay by curator and researcher Andrei Siclodi.00Exhibition: Ar/ge kunst, Bolzano, Italy (02.12.2017-10.02.2018).

David Link David Link. 2023-12-16 In seiner Arbeit entwickelt David Link (scheinbar) interaktive Werke, die sich an den Schnittstellen von Kunst, Wissenschaft und Technologie bewegen. Für LoveLetters\_1.0 hat Link einen der frühesten programmierbaren Rechner, den Ferranti Mark 1, originalgetreu nachgebaut und ein ebenso frühes Computerprogramm, 1952 an der University of Manchester von Christopher Strachey entwickelt, rekonstruiert. Der Rechner wirft unter Verwendung eines Zufallsgenerators entstandene Liebesbriefe aus. Anonym adressiert an eine »Süße Liebe« oder eine »Prachtente«, sprechen sie die Leser überraschend menschlich-zärtlich an. Geoff Cox beleuchtet in seiner Einführung die Frage, die bereits der scheinbar widersprüchliche Titel des Notizbuchs, Das Herz der Maschine, nahelegt, nämlich ob die Maschine die menschliche Fähigkeit zu denken und zu fühlen an sich gerissen habe. David Link (\*1971) ist Künstler und Medienarchäologe; er lebt und arbeitet in Köln. Geoff Cox ist derzeit wissenschaftlicher Mitarbeiter am Digital Urban Living Research Center der Universität Aarhus, Dänemark. Sprache: Deutsch/Englisch

Dictionary of German and English, English and German Max Bellows. 1912

**Burning Conscience: The Case Of The Hiroshima Pilot Claude Eatherly** Claude Eatherly, Günther Anders. 2015-11-06 A collection of correspondence between Claude Eatherly, a former air force pilot, and Günther Anders, a German philosopher. Eatherly was the pilot who gave the all-clear for the dropping of the atomic bomb on Hiroshima: an action the implications of which he had not known at the time. Returning from the mission and learning of the devastating impact of the atomic bomb Eatherly was unable to calmly accept his role. Though he was treated as a hero in the press, Eatherly was morally distraught over his actions and felt that he could not silently accept the accolades. Over the course of some 71 letters Anders and Eatherly struggled with the problem of taking moral responsibility in a time when ethics were the last thing that most people seemed to want to discuss. Part of what fascinated Anders about Eatherly - and prompted the former to contact the latter - was precisely this way in which Eatherly sought to take responsibility for something which he easily could have ignored as having been a matter of “just following orders.” Burning Conscience is a fascinating and troubling book - not simply because it provides a first-hand account of an oft untold moral story in the aftermath of World War II, but because the matters being discussed by Anders and Eatherly are as important today as they were during the lives of the correspondents.— Lib. Ship.

**Thinking is Form** Ann Temkin, Joseph Beuys, Bernice Rose, Dieter Koeplin. 1993 Udstillingskatalog over den østrigske kunstner Joseph Beuys (1921-1986)

**10 PRINT CHR\$(205.5+RND(1)); : GOTO 10** Nick Montfort, Patsy Baudoin, John Bell, Ian Bogost, Jeremy Douglass. 2012-11-23 A single line of code offers a way to understand the cultural context of computing. This book takes a single line of code—the extremely concise BASIC program for the Commodore 64 inscribed in the title—and uses it as a lens through which to consider the phenomenon of creative computing and the way computer programs exist in culture. The authors of this collaboratively written book treat code not as merely functional but as a text—in the case of 10 PRINT, a text that appeared in many different printed sources—that yields a story about its making, its purpose, its assumptions, and more. They consider randomness and regularity in computing and art, the maze in culture, the popular BASIC programming language, and the highly influential Commodore 64 computer.

**Einwegbilder** Inge Hinterwaldner, Michael Hagner, Vera Wolff. 2016 Bildkritik befasst sich üblicherweise mit Bildern, die aufbewahrt und gehütet, archiviert und dokumentiert werden. Was aber ist mit Bildern, denen kein dauerhafter Wert zugebilligt wird? Einwegbilder generieren ihren Wert in der kurzen Dauer, in der sie ihre Funktion erfüllen. Ihnen scheinen eindeutige und ausschließliche Rezeptions- und Gebrauchsweisen eingeschrieben zu sein. Eintrittskarten werden entwertet, Briefmarken abgestempelt, Plakate überklebt, Bauanleitungen und Gebrauchsanweisungen, nachdem sie ihren Zweck erfüllt haben, ebenso oft weggeworfen wie Bildkalender, Warenkataloge, Tageszeitungen und Modezeitschriften. Manche Arten von Bildern werden in rituellen Handlungen zerstört, wodurch sie einen Teil ihrer Magie gewinnen. Bei den meisten Einwegbildern, so die These, ergibt sich ihre ikonische Kraft erst durch das Verschwinden. Je erfolgreicher Einwegbilder sind, desto weniger lässt sich eigentlich über sie berichten. Mit dem vorliegenden Band werden die unterschiedlichen Verwendungs- und Existenzformen dieser Bilder untersucht.

**Performance Anthology** Carl E. Loeffler, Darlene Tong. 1989 Performance art is a major contemporary art form and California is recognized internationally as a pivotal area for innovative performance art activity. This updated edition of Performance Anthology offers an extraordinary documentation of California performance art from 1970 through 1989. The anthology provides a chronicle of the literature of artists' publications, art

journals, major books, and catalogues; introductions and original essays by artists and leading historians and critics of performance art in California; and photographs illustrating major works by California artists. Through the documentation of the literature, a framework is established of the artists, events, organizations and spaces that have been instrumental in launching and sustaining the performance art scene in California. *Variantology* Siegfried Zielinski.2008

**My Mother Was a Computer** N. Katherine Hayles.2010-03-15 We live in a world, according to N. Katherine Hayles, where new languages are constantly emerging, proliferating, and fading into obsolescence. These are languages of our own making: the programming languages written in code for the intelligent machines we call computers. Hayles's latest exploration provides an exciting new way of understanding the relations between code and language and considers how their interactions have affected creative, technological, and artistic practices. *My Mother Was a Computer* explores how the impact of code on everyday life has become comparable to that of speech and writing: language and code have grown more entangled, the lines that once separated humans from machines, analog from digital, and old technologies from new ones have become blurred. *My Mother Was a Computer* gives us the tools necessary to make sense of these complex relationships. Hayles argues that we live in an age of intermediation that challenges our ideas about language, subjectivity, literary objects, and textuality. This process of intermediation takes place where digital media interact with cultural practices associated with older media, and here Hayles sharply portrays such interactions: how code differs from speech; how electronic text differs from print; the effects of digital media on the idea of the self; the effects of digitality on printed books; our conceptions of computers as living beings; the possibility that human consciousness itself might be computational; and the subjective cosmology wherein humans see the universe through the lens of their own digital age. We are the children of computers in more than one sense, and no critic has done more than N. Katherine Hayles to explain how these technologies define us and our culture. Heady and provocative, *My Mother Was a Computer* will be judged as her best work yet.

**Joseph Beuys** Joseph Beuys.1974

**Speaking Code** Geoff Cox,Alex McLean.2012-11-16 The aesthetic and political implications of working with code as procedure, expression, and action. *Speaking Code* begins by invoking the "Hello World" convention used by programmers when learning a new language, helping to establish the interplay of text and code that runs through the book. Interweaving the voice of critical writing from the humanities with the tradition of computing and software development, in *Speaking Code* Geoff Cox formulates an argument that aims to undermine the distinctions between criticism and practice and to emphasize the aesthetic and political implications of software studies. Not reducible to its functional aspects, program code mirrors the instability inherent in the relationship of speech to language; it is only interpretable in the context of its distribution and network of operations. Code is understood as both script and performance, Cox argues, and is in this sense like spoken language—always ready for action. *Speaking Code* examines the expressive and performative aspects of programming; alternatives to mainstream development, from performances of the live-coding scene to the organizational forms of peer production; the democratic promise of social media and their actual role in suppressing political expression; and the market's emptying out of possibilities for free expression in the public realm. Cox defends language against its invasion by economics, arguing that speech continues to underscore the human condition, however paradoxical this may seem in an era of pervasive computing.

**Fun and Software** Olga Goriunova.2016-05-19 *Fun and Software* offers the untold story of fun as constitutive of the culture and aesthetics of computing. Fun in computing is a mode of thinking, making and experiencing. It invokes and convolutes the question of rationalism and logical reason, addresses the sensibilities and experience of computation and attests to its creative drives. By exploring topics as diverse as the pleasure and pain of the programmer, geek wit, affects of play and coding as a bodily pursuit of the unique in recursive structures, *Fun and Software* helps construct a different point of entry to the understanding of software as culture. Fun is a form of production that touches on the foundations of formal logic and precise notation as well as rhetoric, exhibiting connections between computing and paradox, politics and aesthetics. From the formation of the discipline of programming as an outgrowth of pure mathematics to its manifestation in contemporary and contradictory forms such as gaming, data analysis and art, fun is a powerful force that continues to shape our life with software as it becomes the key mechanism of contemporary society. Including chapters from leading scholars, programmers and artists, *Fun and Software* makes a major contribution to the field of software studies and opens the topic of software to some of the most pressing concerns in contemporary theory.

**Archaeology of Algorithmic Artefacts** David Link.2016 As historical processes increasingly become steeped in technology, it becomes more necessary for a discipline to emerge that is capable of comprehending these materialities to better understand the fields they inundate such as science, art, and warfare. This effort is further compromised by the inherent complexity and complete arbitrariness of technical languages--especially when they are algorithmic--along with the rapid pace in which they become obsolete, unintelligible, or simply forgotten. The Turing Machine plays a central role in the *Archaeology of Algorithmic Artefacts*, wherein the gradual developments of the individual components encompassed by this complex technology are placed within the context of engineering sciences and the history of inventions. This genealogy also traces the origin of the computer in mathematics, meta-mathematics, combinatorics, cryptology, philosophy, and physics. The investigations reveal that the history of apparatuses that process signs is in no way limited to the second half of the twentieth century; rather, it is possible they existed at all times and in all cultures.

**Issues in Curating Contemporary Art and Performance** Judith Rugg,Michèle Sedgwick.2007 To stay relevant, art curators must keep up with the rapid pace of technological innovation as well as the aesthetic tastes of fickle critics and an ever-expanding circle of cultural arbiters. *Issues in Curating Contemporary Art and Performance* argues that, despite these daily pressures, good curating work also requires more theoretical attention. In four thematic sections, a distinguished group of contributors consider curation in light of interdisciplinary and emerging practices, examine conceptions of curation as intervention and contestation, and explore curation's potential to act as a reconsideration of conventional museum spaces. Against the backdrop of cutting-edge developments in electronic art, art/science collaboration, nongallery spaces, and virtual fields, contributors propose new approaches to curating and new ways of fostering critical inquiry. Now in paperback, this volume is an essential read for scholars, curators, and art enthusiasts alike.

*Crossing Borders* Crossing Borders (Program),Ford Foundation.1999-01-01

**Ars Scribendi** Valeri Scherstjanoi.1997

**Paracelsus** Walter Pagel.1982 A Karger 'Publishing Highlights 1890-2015' title This 2nd, revised edition is still the reference work available in print and electronically on Paracelsus by the Paracelsus authority. Furthermore, it makes a very good read. See also Pagel's last book *The Smiling Spleen* on Paracelsianism as a historical phenomenon. '...a work in the brilliant tradition of biographical research ... even the casual reader will be impressed to learn that, four centuries ago, the man who had the courage to burn in public the writings of Avicenna, recognised pulmonary disease in miners as an occupational hazard, cretinism and goitre as endemic in certain areas, and chorea and hysteria as manifestations of disease, not demonic possession.' *The Lancet*

**Science, Technology and Society** Martin Bridgstock.1998-03-28 Provides a comprehensive introduction to the human, social and economic aspects of science and technology. It is broad, interdisciplinary and international, with a focus on Australia. The authors present complex issues in an accessible and engaging form. Invaluable for both students and teachers.

**Midsummer** Derek Walcott.2014-09-09 The poems in this sequence of fifty-four were written to encompass one year, from summer to summer. Their principal themes are the stasis, both stultifying and provocative, of midsummer in the tropics; the pull of the sea, family, and friendship on one whose circumstances lead to separation; the relationship of poetry to painting; and the place of a poet between two cultures. Walcott records, with his distinctive linguistic blend of soaring imagery and plainly stated facts, the experience of a mid-lief period--in reality and in memory or the imagination. As Louis Simpson wrote on the publication of Walcott's *The*

Fortunate Traveller, Walcott is a spellbinder. Of how many poets can it be said that their poems are compelling--not a mere stringing together of images and ideas but language that delights in itself, rhythms that seem spontaneous, scenes that are vividly there?...The poet who can write like this is a master.

**Images in Spite of All** Georges Didi-Huberman.2008-10-15 Of one and a half million surviving photographs related to Nazi concentration camps, only four depict the actual process of mass killing perpetrated at the gas chambers. Images in Spite of All reveals that these rare photos of Auschwitz, taken clandestinely by one of the Jewish prisoners forced to help carry out the atrocities there, were made as a potent act of resistance. Available today because they were smuggled out of the camp and into the hands of Polish resistance fighters, the photographs show a group of naked women being herded into the gas chambers and the cremation of corpses that have just been pulled out. Georges Didi-Huberman's relentless consideration of these harrowing scenes demonstrates how Holocaust testimony can shift from texts and imaginations to irrefutable images that attempt to speak the unspeakable. Including a powerful response to those who have criticized his interest in these images as voyeuristic, Didi-Huberman's eloquent reflections constitute an invaluable contribution to debates over the representability of the Holocaust and the status of archival photographs in an image-saturated world.

**African Fractals** Ron Eglash.1999 Fractals are characterized by the repetition of similar patterns at ever-diminishing scales. Fractal geometry has emerged as one of the most exciting frontiers on the border between mathematics and information technology and can be seen in many of the swirling patterns produced by computer graphics. It has become a new tool for modeling in biology, geology, and other natural sciences. Anthropologists have observed that the patterns produced in different cultures can be characterized by specific design themes. In Europe and America, we often see cities laid out in a grid pattern of straight streets and right-angle corners. In contrast, traditional African settlements tend to use fractal structures-circles of circles of circular dwellings, rectangular walls enclosing ever-smaller rectangles, and streets in which broad avenues branch down to tiny footpaths with striking geometric repetition. These indigenous fractals are not limited to architecture; their recursive patterns echo throughout many disparate African designs and knowledge systems. Drawing on interviews with African designers, artists, and scientists, Ron Eglash investigates fractals in African architecture, traditional hairstyling, textiles, sculpture, painting, carving, metalwork, religion, games, practical craft, quantitative techniques, and symbolic systems. He also examines the political and social implications of the existence of African fractal geometry. His book makes a unique contribution to the study of mathematics, African culture, anthropology, and computer simulations.

**Aesthetic Programming** Winnie Soon,Geoff Cox.2020-12-31 The book explores the technical as well as cultural imaginaries of programming from its insides, demonstrating the reflexive practice of aesthetic programming, to understand and question existing technological objects and paradigms.

**Enfoldment and Infinity** Laura U. Marks.2010-08-13 Tracing the connections—both visual and philosophical—between new media art and classical Islamic art. In both classical Islamic art and contemporary new media art, one point can unfold to reveal an entire universe. A fourteenth-century dome decorated with geometric complexity and a new media work that shapes a dome from programmed beams of light: both can inspire feelings of immersion and transcendence. In Enfoldment and Infinity, Laura Marks traces the strong similarities, visual and philosophical, between these two kinds of art. Her argument is more than metaphorical; she shows that the “Islamic” quality of modern and new media art is a latent, deeply enfolded, historical inheritance from Islamic art and thought. Marks proposes an aesthetics of unfolding and enfoldment in which image, information, and the infinite interact: image is an interface to information, and information (such as computer code or the words of the Qur'an) is an interface to the infinite. After demonstrating historically how Islamic aesthetics traveled into Western art, Marks draws explicit parallels between works of classical Islamic art and new media art, describing texts that burst into image, lines that multiply to form fractal spaces, “nonorganic life” in carpets and algorithms, and other shared concepts and images. Islamic philosophy, she suggests, can offer fruitful ways of understanding contemporary art.

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### David Link Das Herz Der Maschine Documenta 13 100 Introduction

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