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The Aesthetics of Disappearance, New Edition Walter de Gruyter

As you are reading this, you are finding yourself in the ubiquitous public sphere that is the Web. Ubiquitous, and yet not universally accessible. This volume addresses this dilemma of the public sphere, which is by definition open to everyone but in practice often excludes particular groups of people in particular societies at particular points in time. The guiding questions for this collection of articles are therefore: Who has access to the public sphere? How is this access enabled or disabled? Under what conditions is it granted or withheld, and by

whom? We regard the public sphere as the nodal point for the discourses of business, politics and media, and this basic assumption is also reflected in the structure of the volume. Each of these three macro-topics comprises chapters by international scholars from a variety of disciplines and research traditions who each combine up-to-date overviews of the relevant literature with their own cutting-edge research into aspects of different public spheres such as corporate promotional communication, political rhetoric or genre features of electronic mass media. The broad scope of the volume is perhaps best reflected in a comprehensive discussion of communication technologies ranging from conventional spoken and written formats such as company brochures, political speeches and TV shows to emerging ones

like customer chat forums, political blogs and text messaging. Due to the books' wide scope, its interdisciplinary approach and its clear structure, we are sure that whether you work in communication and media studies, linguistics, political science, sociology or marketing, you will find this handbook an invaluable guide offering state-of-the-art literature reviews and exciting new research in your field and adjacent areas.

Hopper Harvard University Press
 Departing from those who define postmodernism in film merely as a visual style or set of narrative conventions, Anne Friedberg develops the first sustained account of the cinema's role in postmodern culture. She explores the ways in which nineteenth-century visual experiences—photography, urban strolling, panorama and diorama

entertainments—anticipate contemporary pleasures provided by cinema, video, shopping malls, and emerging "virtual reality" technologies. Comparing the visual practices of shopping, tourism, and film-viewing, Friedberg identifies the experience of "virtual" mobility through time and space as a key determinant of postmodern cultural identity. Evaluating the theories of Jameson, Lyotard, Baudrillard, and others, she adds critical insights about the role of gender and gender mobility in the configurations of consumer culture. A strikingly original work, *Window Shopping* challenges many of the existing assumptions about what exactly postmodern is. This book marks the emergence of a compelling new voice in the study of contemporary culture.

The Cinema Effect Vintage

The author's writings, and especially the seminars for which he has become famous, have provoked intense controversies in French analytic circles, requiring as they do a radical reappraisal of the legacy bequeathed by Freud. This volume is based on a year's seminar, which is of particular importance because he was addressing a larger, less specialist audience than ever before, amongst whom he could not assume familiarity with his work. For his listeners then, and for his readers now, he wanted "to introduce a certain coherence into the major concepts on which psycho-analysis is based", namely the unconscious, repetition, the transference and the drive. In re-defining these four concepts he explores the question that, as he puts it, moves from "Is psycho-analysis a science?" to "What is a science that includes psycho-analysis?"

Remediation Bryce Cullen Publishing

What consequences does the design of the virtual yield for architecture and to what extent can the nature of architecture be used productively to turn game-worlds into sustainable places - over here, in »reality«? This pioneering collection gives an overview of contemporary developments in designing video games and of the relationships such practices have established with the design of architecture. Due to their often simulatory nature, games reveal constructions of reality while positively impacting spatial ability and allowing for alternative avenues to complex topics and processes of negotiation. Granting insight into the merging of the design of real and virtual environments, this volume offers an invaluable platform for further debate.

The Grid Book Duke University Press

Now in rich color, thirty of American painter Edward Hopper's masterpieces with critiques from acclaimed poet Mark

Strand. Strand deftly illuminates the work of the frequently misunderstood American painter, whose enigmatic paintings—of gas stations, storefronts, cafeterias, and hotel rooms—number among the most powerful of our time. In brief but wonderfully compelling comments accompanying each painting, the elegant expressiveness of Strand's language is put to the service of Hopper's visual world. The result is a singularly illuminating presentation of the work of one of America's best-known artists. Strand shows us how the formal elements of the paintings—geometrical shapes pointing beyond the canvas, light from unseen sources—locate the viewer, as he says, "in a virtual space where the influence and availability of feeling predominate." An unforgettable combination of prose and painting in their highest forms, this book is a must for poetry and art lovers alike.

Window Shopping MIT Press

Concise Encyclopedia of Pragmatics, Second Edition (COPE) is an authoritative single-volume reference resource comprehensively describing the discipline of pragmatics, an important branch of natural language study dealing with the study of language in its entire user-related theoretical and practical complexity. As a derivative volume from *Encyclopedia of Language and Linguistics, Second Edition*, it comprises contributions from the foremost scholars of semantics in their various specializations and draws on 20+ years of development in the parent work in a compact and affordable format. Principally intended for tertiary level inquiry and research, this will be invaluable as a reference work for undergraduate and postgraduate students as well as academics inquiring into the study of meaning and meaning relations within languages. As pragmatics is a centrally important and inherently cross-cutting area within linguistics, it will therefore be relevant not just for meaning specialists, but for most linguistic audiences. Edited by Jacob Mey, a leading pragmatics specialist, and authored by experts. The latest trends in the field authoritatively reviewed and interpreted in context of related disciplines. Drawn from the richest, most authoritative, comprehensive and internationally acclaimed reference resource in the linguistics area. Compact and affordable single volume reference format.

Film Theory Bloomsbury Publishing

In *Picturing American Modernity*, Kristen Whissel investigates the relationship between early American cinema and the experience of technological modernity. She demonstrates how between the late

1890s and the eve of the First World War moving pictures helped the U.S. public understand the possibilities and perils of new forms of "traffic" produced by industrialization and urbanization. As more efficient ways to move people, goods, and information transformed work and leisure at home and contributed to the expansion of the U.S. empire abroad, silent films presented compelling visual representations of the spaces, bodies, machines, and forms of mobility that increasingly defined modern life in the United States and its new territories. Whissel shows that by portraying key events, achievements, and anxieties, the cinema invited American audiences to participate in the rapidly changing world around them. Moving pictures provided astonishing visual dispatches from military camps prior to the outbreak of fighting in the Spanish-American War. They allowed audiences to delight in images of the Pan-American Exposition, and also to mourn the assassination of President McKinley there. One early film genre, the reenactment, presented spectators with renditions of bloody battles fought overseas during the Philippine-American War. Early features offered sensational dramatizations of the scandalous "white slave trade," which was often linked to immigration and new forms of urban work and leisure. By bringing these frequently distant events and anxieties "near" to audiences in cities and towns across the country, the cinema helped construct an American national identity for the machine age.

Brutal Allure Metropolitan Museum of Art

James Elkins tells the story of paintings that have made people cry. Drawing upon anecdotes related to individual works of art, he provides a chronicle of how people have shown emotion before works of art.

Paolo Venini and His Furnace Stanford University Press

A NEW YORK TIMES NOTABLE BOOK OF THE YEAR • A timely and unsettling novel about the people drawn to—and unmoored by—a local activist group more dangerous than it appears. From the winner of the PEN/Malamud Award and "one of our most gifted writers" (Chicago Tribune). Once a promising actor, Tim Brettigan has gone missing. His father thinks he may have seen him among some homeless people. And though she knows he left on purpose, his mother has been searching for him all over their home city of Minneapolis. She checks the usual places— churches, storefronts, benches—and stumbles upon a local community group with lofty goals and an enigmatic leader. Christina, a young woman rapidly becoming addicted

to a boutique drug that gives her a feeling of blessedness, is inexplicably drawn to the same collective by a man who's convinced he may start a revolution. A vision of modern American society and the specters of the consumerism, fanaticism, and fear that haunt it, *The Sun Collective* captures both the mystery and the violence that punctuate our daily lives.

On Art and Science Routledge

"A protagonist of Murano glass in the 20th century, Paolo Venini (1915-1998) with his passionate activity spanning almost forty years, made a decisive contribution to the vitality of the art of glass, achieving extraordinary results soon recognized also internally. A native of Milan and a former partner in the Cappellin Venini firm, in 1925 he founded the V.S.M. Venini & C. glassworks with Napoleone Martinuzzi and Francesco Zecchin as partners, from whom he separated in 1932. Becoming president of the company, he worked untiringly as the undisputed director and manager of the Venini firm up to his death, which occurred in 1998. In defining the catalogue of the glassworks, he also contributed as the inventor of new series of glass pieces in the 1930s, but in particular during the 1950s. This volume, the fruit of in-depth research based mainly on the unpublished material coming from the Venini Historical Archive, illustrates principally this aspect of his activity through a succession of some three hundred models. For the greater part of these Paolo Venini had recourse to the traditional Murano techniques, of which he gave a refined and innovative interpretation, resulting in the *Zanfirico reticello*, *Mosaico zanfirico* and *Mosaico multicolore* series and the highly coloured a murine glass pieces. The influence of Nordic design was also significant, being reinterpreted through Murano eyes. The volume also documents the contribution of the artists who worked with him intermittently between the 1930s and the 1950s, called upon by Venini himself or arriving independently because of their interest in glass and/or the quality of the work at the furnace. Two hundred and fifty glass pieces tell the story of the collaboration of the Swedish ceramic artists Tyra Lundgren, of Gio Ponti, Piero Fornasetti, the painters Eugene Berman and Riccardo Licata, but also the Americans Ken Scott and Charles Lin Tissot. To them must be added the architects, Massimo Vignelli and Tobia Scarpa, and the Norwegian designer, Grete Korskmo." -- Book jacket.

Francisco de Goya Routledge

Works in the Museum's collection that embody the Renaissance interest in

classical learning, fame, and beautiful objects are illustrated and discussed in this resource and will help educators introduce the richness and diversity of Renaissance art to their students. Primary source texts explore the great cities and powerful personalities of the age. By studying gesture and narrative, students can work as Renaissance artists did when they created paintings and drawings. Learning about perspective, students explore the era's interest in science and mathematics. Through projects based on poetic forms of the time, students write about their responses to art. The activities and lesson plans are designed for a variety of classroom needs and can be adapted to a specific curriculum as well as used for independent study. The resource also includes a bibliography and glossary.

The Virtual Window Elsevier

Ten grids that changed the world: the emergence and evolution of the most prominent visual structure in Western culture. Emblematic of modernity, the grid is the underlying form of everything from skyscrapers and office cubicles to paintings by Mondrian and a piece of computer code. And yet, as Hannah Higgins makes clear in this engaging and evocative book, the grid has a history that long predates modernity; it is the most prominent visual structure in Western culture. In *The Grid Book*, Higgins examines the history of ten grids that changed the world: the brick, the tablet, the gridiron city plan, the map, musical notation, the ledger, the screen, moveable type, the manufactured box, and the net. Charting the evolution of each grid, from the Paleolithic brick of ancient Mesopotamia through the virtual connections of the Internet, Higgins demonstrates that once a grid is invented, it may bend, crumble, or shatter, but its organizing principle never disappears. The appearance of each grid was a watershed event. Brick, tablet, and city gridiron made possible sturdy housing, the standardization of language, and urban development. Maps, musical notation, financial ledgers, and moveable type promoted the organization of space, music, and time, international trade, and mass literacy. The screen of perspective painting heralded the science of the modern period, classical mechanics, and the screen arts, while the standardization of space made possible by the manufactured box suggested the purified box forms of industrial architecture and visual art. The net, the most ancient grid, made its first appearance in Stone Age Finland; today, the loose but clearly articulated networks of the World Wide

Web suggest that we are in the middle of an emergent grid that is reshaping the world, as grids do, in its image.

A Theory of /Cloud/ Routledge

This is the first study of Renaissance architecture as an immersive, multisensory experience that combines historical analysis with the evidence of first-hand accounts. Questioning the universalizing claims of contemporary architectural phenomenologists, David Karmon emphasizes the infinite variety of meanings produced through human interactions with the built environment. His book draws upon the close study of literary and visual sources to prove that early modern audiences paid sustained attention to the multisensory experience of the buildings and cities in which they lived. Through reconstructing the Renaissance understanding of the senses, we can better gauge how constant interaction with the built environment shaped daily practices and contributed to new forms of understanding. Architecture and the Senses in the Italian Renaissance offers a stimulating new approach to the study of Renaissance architecture and urbanism as a kind of 'experiential trigger' that shaped ways of both thinking and being in the world.

Concise Encyclopedia of Pragmatics

Duke University Press

The classical tradition -- Renaissance antihero: Leon Battista Alberti's *Momus*, the novel -- *Momus and the Reformation* -- The execution of Giordano Bruno -- Milton's *Lucifer* -- God of modern critics -- *Momus and modernism*

Pictures and Tears Cambridge

University Press

New Museum Theory and Practice is an original collection of essays with a unique focus: the contested politics and ideologies of museum exhibition. Contains 12 original essays that contribute to the field while creating a collective whole for course use. Discusses theory through vivid examples and historical overviews. Offers guidance on how to put theory into practice. Covers a range of museums around the world: from art to history, anthropology to music, as well as historic houses, cultural centres, virtual sites, and commercial displays that use the conventions of the museum. Authors come from the UK, Canada, the US, and Australia, and from a variety of fields that inform cultural studies.

Momus Univ of California Press

This collection of short expository, critical and speculative texts offers a field guide to the cultural, political, social and aesthetic impact of software. Experts from a range of disciplines each take a key

topic in software and the understanding of software, such as algorithms and logical structures.

Palladio Virtuel Cambridge University Press

Momus is the most ambitious literary creation of Leon Battista Alberti, the humanist-scientist-artist and "universal man" of the Italian Renaissance. In this dark comedy, written around 1450, Alberti charts the fortunes of his anti-hero Momus, god of criticism. This edition offers a new Latin text and the first full translation into English.

The Four Fundamental Concepts of Psycho-Analysis Antiquarius

According to Didi-Huberman, visual representation has an "underside" in which intelligible forms lose clarity and defy rational understanding. Art historians, he contends, fail to engage this underside, and he suggests that art historians look to Freud's concept of the "dreamwork", a mobile process that often involves substitution and contradiction.

Confronting Images MIT Press

An overview of the art historical antecedents to virtual reality and the impact of virtual reality on contemporary conceptions of art. Although many people view virtual reality as a totally new phenomenon, it has its foundations in an unrecognized history of immersive images. Indeed, the search for illusionary visual space can be traced back to antiquity. In this book, Oliver Grau shows how virtual art fits into the art history of illusion and immersion. He describes the

metamorphosis of the concepts of art and the image and relates those concepts to interactive art, interface design, agents, telepresence, and image evolution. Grau retells art history as media history, helping us to understand the phenomenon of virtual reality beyond the hype. Grau shows how each epoch used the technical means available to produce maximum illusion. He discusses frescoes such as those in the Villa dei Misteri in Pompeii and the gardens of the Villa Livia near Prima Porta, Renaissance and Baroque illusion spaces, and panoramas, which were the most developed form of illusion achieved through traditional methods of painting and the mass image medium before film. Through a detailed analysis of perhaps the most important German panorama, Anton von Werner's 1883 The Battle of Sedan, Grau shows how immersion produced emotional responses. He traces immersive cinema through Cinerama, Sensorama, Expanded Cinema, 3-D, Omnimax and IMAX, and the head mounted display with its military origins. He also examines those characteristics of virtual reality that distinguish it from earlier forms of illusionary art. His analysis draws on the work of contemporary artists and groups ART+COM, Maurice Benayoun, Charlotte Davies, Monika Fleischmann, Ken Goldberg, Agnes Hegedues, Eduardo Kac, Knowbotic Research, Laurent Mignonneau, Michael Naimark, Simon Penny, Daniela Plewe, Paul Sermon, Jeffrey Shaw, Karl Sims, Christa Sommerer, and Wolfgang Strauss. Grau offers not just a history of illusionary space but also a

theoretical framework for analyzing its phenomenologies, functions, and strategies throughout history and into the future.

The Fashion System John Wiley & Sons

Einstein once remarked "After a certain high level of technical skill is achieved, science and art tend to coalesce in aesthetics, plasticity, and form. The greatest scientists are always artists as well". In this volume, some of the world's leading thinkers come together to expound on the interrelations between sciences and arts. While one can segregate art and place it outside the scientific realm, it is, nevertheless, inextricably linked to our essential cognitive/emotional/perceptual modalities and abilities, and therefore lies alongside and in close contact with the method of science and philosophy. What inspiration can scientists draw from art and how can scientific spirit foster our understanding and creation of aesthetic works? How are art and science grounded in our cognition? What role does perception play in science and art? Are criteria for beauty in art and science the same? How does evolution shape our understanding of art? How do science, art and scientifico-artistic frameworks shape society as a whole and help us address its pressing issues? The epistemological and ontological aspects haunt artists, philosophers and scientists alike. The essays in this volume address these manifold questions while also elucidating the pragmatic role they play in our daily life.