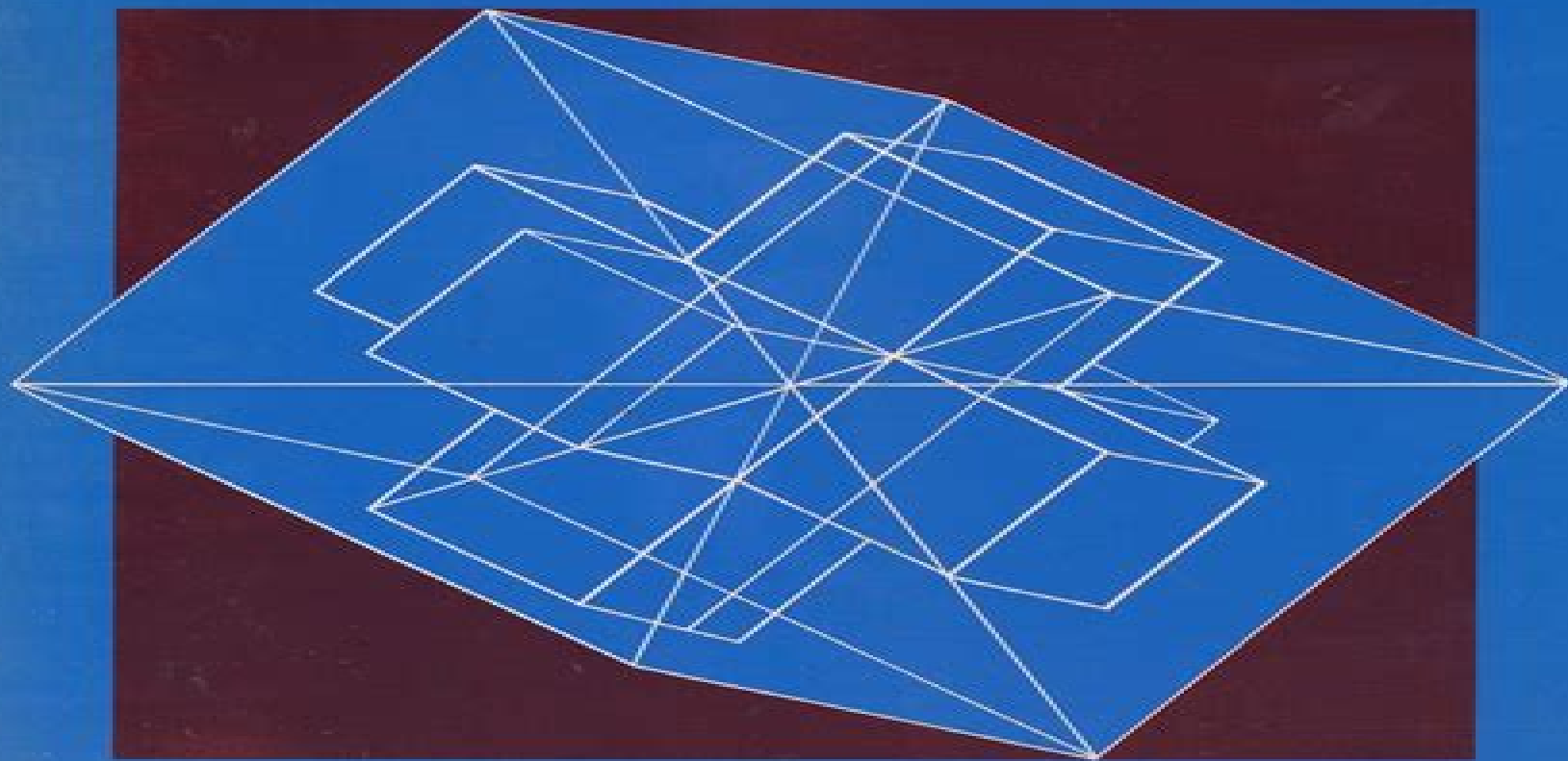


The Fourth Dimension and Non-Euclidean Geometry in Modern Art

LINDA DALRYMPLE HENDERSON



The Fourth Dimension And Non Euclidean Geometry In Modern Art Leonardo Series

Armin Medosch



The Fourth Dimension And Non Euclidean Geometry In Modern Art Leonardo Series:

The Fourth Dimension and Non-Euclidean Geometry in Modern Art, revised edition Linda Dalrymple

Henderson, 2018-05-18 The long awaited new edition of a groundbreaking work on the impact of alternative concepts of space on modern art In this groundbreaking study first published in 1983 and unavailable for over a decade Linda Dalrymple Henderson demonstrates that two concepts of space beyond immediate perception the curved spaces of non Euclidean geometry and most important a higher fourth dimension of space were central to the development of modern art The possibility of a spatial fourth dimension suggested that our world might be merely a shadow or section of a higher dimensional existence That iconoclastic idea encouraged radical innovation by a variety of early twentieth century artists ranging from French Cubists Italian Futurists and Marcel Duchamp to Max Weber Kazimir Malevich and the artists of De Stijl and Surrealism In an extensive new Reintroduction Henderson surveys the impact of interest in higher dimensions of space in art and culture from the 1950s to 2000 Although largely eclipsed by relativity theory beginning in the 1920s the spatial fourth dimension experienced a resurgence during the later 1950s and 1960s In a remarkable turn of events it has returned as an important theme in contemporary culture in the wake of the emergence in the 1980s of both string theory in physics with its ten or eleven dimensional universes and computer graphics Henderson demonstrates the importance of this new conception of space for figures ranging from Buckminster Fuller Robert Smithson and the Park Place Gallery group in the 1960s to Tony Robbin and digital architect Marcos Novak

The Fourth Dimension and Non-Euclidean Geometry in Modern Art Linda D. Henderson, *Durée as Einstein-in-the-Heart* Candice Lee Kent, 2024-03-29 *Durée as Einstein in the Heart* traces the trajectory of modernist interaction with Bergson and Einstein through the works of Virginia Woolf 1882 1941 and Mary Butts 1890 1937 It presents an overview of critical approaches that focus on time in Woolf's novels and that foreground Bergson in their analyses of Woolf It then examines how Woolf's formal experimentation and theorisation of time in *Jacob's Room* 1922 and *Mrs Dalloway* 1925 relates to Bergson's temporal theories This is followed by a discussion on the role Bergson's thinking played in the early formulation of Butts's ideas of time and an analysis of how Bergson's ideas emerge in the short story *Angele au Couvent* 1923 concluding by highlighting points of contrast in the engagements of Woolf and Butts The book then documents the growth of Butts's interest in Einstein's ideas and shows how she amalgamates these with Bergson's thinking in her journals and in the most intense of her fictional engagement with Einstein's ideas the novel *Death of Felicity Taverner* 1932 It discusses Butts's responses to the popular science genre and examines the important role played by J W N Sullivan and Arthur Eddington in the development of her understanding and interpretation of physics It concludes with a discussion of Butts's antisemitic characterisation of Kralin as purveyor of corrupted science in contrast with the Taverners who are conscious of *durée* and delight in the abstractions of scientific truth

The Visual Mind II Michele Emmer, 2005 This collection of essays by artists and mathematicians continues the discussion of the connections between art

and mathematics begun in the widely read first volume of *The Visual Mind* in 1993 **BOOK JACKET** **Fred Forest's Utopia**

Michael F. Leruth, 2017-09-08 France's most famous unknown artist the innovative media provocateur Fred Forest precursor of Eduardo Kac Jodi the Yes Men RT Mark and the Guerilla Girls The innovative French media artist and prankster provocateur Fred Forest first gained notoriety in 1972 when he inserted a small blank space in *Le Monde* called it 150 cm² of Newspaper 150 cm² de papier journal and invited readers to fill in the space with their own work and mail their efforts to him In 1977 he satirized speculation in both the art and real estate markets by offering the first parcel of officially registered artistic square meters of undeveloped rural land for sale at an art auction Although praised by leading media theorists Vil m Flusser lauded Forest as the artist who pokes holes in media Forest's work has been largely ignored by the canon making authorities Forest calls himself France's most famous unknown artist In this book Michael Leruth offers the first book length consideration of this iconoclastic artist examining Forest's work from the 1960s to the present Leruth shows that Forest chooses alternative platforms newspapers mock commercial ventures video based interactive social interventions media hacks and hybrids and more recently the Internet that are outside the exclusive precincts of the art world A fierce critic of the French contemporary art establishment Forest famously sued the Centre Pompidou in 1994 over its opaque acquisition practices After making foundational contributions to Sociological Art in the 1970s and the Aesthetics of Communication in the 1980s the pioneering Forest saw the Internet as another way for artists to bypass the art establishment in the 1990s Arguing that there is a strong utopian quality in Forest's work Leruth sees this utopianism not as naive or conventional but as a reverse utopianism rather than envisioning an impossible ideal Forest reenvisions and probes the quasi utopia of our media augmented everyday reality The interface is the symbolic threshold to be crossed with an open mind Here/There Kris Paulsen, 2017-02-24 An examination of telepresence technologies through the lens of contemporary artistic experiments from early video art through current drone vision works Telepresence allows us to feel present through vision hearing and even touch at a remote location by means of real time communication technology Networked devices such as video cameras and telerobots extend our corporeal agency into distant spaces In *Here There* Kris Paulsen examines telepresence technologies through the lens of contemporary artistic experiments from early video art through current drone vision works Paulsen traces an arc of increasing interactivity as video screens became spaces for communication and physical tactile intervention She explores the work of artists who took up these technological tools and questioned the aesthetic social and ethical stakes of media that allow us to manipulate and affect far off environments and other people to touch metaphorically and literally those who cannot touch us back Paulsen examines 1970s video artworks by Vito Acconci and Joan Jonas live satellite performance projects by Kit Galloway and Sherrie Rabinowitz and CCTV installations by Chris Burden These early works she argues can help us make sense of the expansion of our senses by technologies that privilege real time over real space and model strategies for engagement and interaction with mediated others They establish a political aesthetic and technological

history for later works using cable TV infrastructures and the World Wide Web including telerobotic works by Ken Goldberg and Wafaa Bilal and artworks about military drones by Trevor Paglen Omar Fast Hito Steyerl and others These works become a meeting place for here and there *Leonardo*, 2003 International journal of contemporary visual artists Machine Art in the Twentieth Century Andreas Broeckmann, 2016-12-16 An investigation of artists engagement with technical systems tracing art historical lineages that connect works of different periods Machine art is neither a movement nor a genre but encompasses diverse ways in which artists engage with technical systems In this book Andreas Broeckmann examines a variety of twentieth and early twenty first century artworks that articulate people s relationships with machines In the course of his investigation Broeckmann traces historical lineages that connect art of different periods looking for continuities that link works from the end of the century to developments in the 1950s and 1960s and to works by avant garde artists in the 1910s and 1920s An art historical perspective he argues might change our views of recent works that seem to be driven by new media technologies but that in fact continue a century old artistic exploration Broeckmann investigates critical aspects of machine aesthetics that characterized machine art until the 1960s and then turns to specific domains of artistic engagement with technology algorithms and machine autonomy looking in particular at the work of the Canadian artist David Rokeby vision and image and the advent of technical imaging and the human body using the work of the Australian artist Stelarc as an entry point to art that couples the machine to the body mechanically or cybernetically Finally Broeckmann argues that systems thinking and ecology have brought about a fundamental shift in the meaning of technology which has brought with it a rethinking of human subjectivity He examines a range of artworks including those by the Japanese artist Seiko Mikami whose work exemplifies the shift **Making Art Work** W. Patrick McCray, 2020-10-20 The creative collaborations of engineers artists scientists and curators over the past fifty years Artwork as opposed to experiment Engineer versus artist We often see two different cultural realms separated by impervious walls But some fifty years ago the borders between technology and art began to be breached In this book W Patrick McCray shows how in this era artists eagerly collaborated with engineers and scientists to explore new technologies and create visually and sonically compelling multimedia works This art emerged from corporate laboratories artists studios publishing houses art galleries and university campuses Many of the biggest stars of the art world Robert Rauschenberg Yvonne Rainer Andy Warhol Carolee Schneemann and John Cage participated but the technologists who contributed essential expertise and aesthetic input often went unrecognized **From Modernity to Cosmodernity** Basarab Nicolescu, 2014-01-01 Offers a new paradigm of reality based on the interaction between science culture spirituality religion and society The quantum biological and information revolutions of the twentieth and twenty first centuries should have thoroughly changed our view of reality yet the old viewpoint based on classical science remains dominant reinforcing a notion of a rational mechanistic world that allows for endless progress In practice this view has promoted much violence among humans Basarab Nicolescu heralds a new era

cosmodernity founded on a contemporary vision of the interaction between science culture spirituality religion and society Here reality is plastic and its people are active participants in the cosmos and the world is simultaneously knowable and unknowable Ultimately every human recognizes his or her face in the face of every other human being independent of his or her particular religious or philosophical beliefs Nicolescu notes a new spirituality free of dogmas and looks at quantum physics literature theater and art to reveal the emergence of a newer cosmodern consciousness

Metagaming Stephanie Boluk, Patrick LeMieux, 2017-04-04 The greatest trick the videogame industry ever pulled was convincing the world that videogames were games rather than a medium for making metagames Elegantly defined as games about games metagames implicate a diverse range of practices that stray outside the boundaries and bend the rules from technical glitches and forbidden strategies to Renaissance painting algorithmic trading professional sports and the War on Terror In Metagaming Stephanie Boluk and Patrick LeMieux demonstrate how games always extend beyond the screen and how modders mappers streamers spectators analysts and artists are changing the way we play Metagaming uncovers these alternative histories of play by exploring the strange experiences and unexpected effects that emerge in on around and through videogames Players puzzle through the problems of perspectival rendering in Portal perform clandestine acts of electronic espionage in EVE Online compete and commentate in Korean StarCraft and speedrun The Legend of Zelda in record times with or without the use of vision Companies like Valve attempt to capture the metagame through international e sports and online marketplaces while the corporate history of Super Mario Bros is undermined by the endless levels of Infinite Mario the frustrating pranks of Asshole Mario and even Super Mario Clouds a ROM hack exhibited at the Whitney Museum of American Art One of the only books to include original software alongside each chapter Metagaming transforms videogames from packaged products into instruments equipment tools and toys for intervening in the sensory and political economies of everyday life And although videogames conflate the creativity criticality and craft of play with the act of consumption we don't simply play videogames we make metagames

Weather as Medium Janine Randerson, 2018-10-30 An exploration of artworks that use weather or atmosphere as the primary medium creating new coalitions of collective engagement with the climate crisis In a time of climate crisis a growing number of artists use weather or atmosphere as an artistic medium collaborating with scientists local communities and climate activists Their work mediates scientific modes of knowing and experiential knowledge of weather probing collective anxieties and raising urgent ecological questions oscillating between the big picture systems view and a ground based perspective In this book Janine Randerson explores a series of meteorological art projects from the 1960s to the present that draw on sources ranging from dynamic technological and physical systems to indigenous cosmology Randerson finds a precursor to today's meteorological art in 1960s artworks that were weather driven and infused with the new sciences of chaos and indeterminacy and she examines work from this period by artists including Hans Haacke Fujiko Nakaya and Aotearoa New Zealand kinetic sculptor Len Lye She looks at live experiences of weather in art in

particular Fluxus performance and contemporary art that makes use of meteorological data streams and software She describes the use of meteorological instruments including remote satellite sensors to create affective atmospheres online projects and participatory performances that create a new form of social meteorology works that respond directly to climate change many from the Global South artist activists who engage with the earth s diminishing cryosphere and a speculative art in the form of quasi scientific experiments Art s current eddies of activity around the weather Randerson writes perturb the scientific hold on facts and offer questions of value in their place Imagine Math 3 Michele Emmer,2015-03-04 Imagine mathematics imagine with the help of mathematics imagine new worlds new geometries new forms This volume in the series Imagine Math casts light on what is new and interesting in the relationships between mathematics imagination and culture The book opens by examining the connections between modern and contemporary art and mathematics including Linda D Henderson s contribution Several further papers are devoted to mathematical models and their influence on modern and contemporary art including the work of Henry Moore and Hiroshi Sugimoto Among the many other interesting contributions are an homage to Beno t Mandelbrot with reference to the exhibition held in New York in 2013 and the thoughts of Jean Pierre Bourguignon on the art and math exhibition at the Fondation Cartier in Paris An interesting part is dedicated to the connections between math computer science and theatre with the papers by C Bardainne and A Mondot The topics are treated in a way that is rigorous but captivating detailed but very evocative This is an all embracing look at the world of mathematics and culture "Science, Technology, and Utopias " Christine Filippone,2017-07-05 The rise of proxy wars the Space Race and cybernetics during the Cold War marked science and technology as vital sites of social and political power Women artists historically excluded from these domains responded critically while simultaneously redeploying the products of Technological Society into works that promoted ideals of progress and alternative concepts of human community In this innovative book author Christine Filippone offers the first focused examination of the conceptual use of science and technology by women artists during and just after the women s movement She argues that artists Alice Aycock Agnes Denes Martha Rosler and Carolee Schneemann used science and technology to mount a critique on Cold War American society as they saw it conservative and constricting Motivated by the contemporary American Women s Movement these artists transformed science and technology into new modes of artmaking that transgressed modernist heroic painterly styles and subverted the traditional economic structures of the gallery the museum and the dealer At the same time the artists also embraced these domains of knowledge and practice as expressions of hope for a better future Many found inspiration in the scientific theory of open systems which investigated problems of wholeness dynamic interaction and organization enabling consideration of the porous boundaries between human bodies and their social political and nonhuman environments Filippone also establishes that the theory of open systems not only informed feminist art but also continued to influence women artists practice of reclamation and ecological art through the twenty first century Lumia Keely

Orgeman, 2017-04-11 A long overdue publication that restores Wilfred to the art historical canon Lumia presents a long overdue reevaluation of the groundbreaking artist Thomas Wilfred 1889 1968 whose unprecedented works prefigured light art in America As early as 1919 many years before the advent of consumer television and video technology Wilfred began experimenting with light as his primary artistic medium developing the means to control and project unique compositions of colorful undulating light forms which he referred to collectively as lumia Manifested as both live performances on a cinematic scale and self contained structures Wilfred's innovative displays captivated audiences and influenced generations of artists to come This publication the first dedicated to Wilfred in over forty years draws on the artist's personal archives and includes a number of insightful essays that trace the development of his work and its relation to his cultural milieu Featuring a foreword by the celebrated artist James Turrell Lumia helps to secure Wilfred's rightful place within the canon of modern art

New Tendencies Armin Medosch, 2022-11-01 An account of a major international art movement originating in the former Yugoslavia in the 1960s which anticipated key aspects of information aesthetics *New Tendencies* a nonaligned modernist art movement emerged in the early 1960s in the former Yugoslavia a nonaligned country It represented a new sensibility rejecting both Abstract Expressionism and socialist realism in an attempt to formulate an art adequate to the age of advanced mass production In this book Armin Medosch examines the development of *New Tendencies* as a major international art movement in the context of social political and technological history Doing so he traces concurrent paradigm shifts the change from Fordism the political economy of mass production and consumption to the information society and the change from postwar modernism to dematerialized postmodern art practices Medosch explains that *New Tendencies* rather than opposing the forces of technology as most artists and intellectuals of the time did imagined the rapid advance of technology to be a springboard into a future beyond alienation and oppression Works by *New Tendencies* cast the viewer as coproducer abolishing the idea of artist as creative genius and replacing it with the notion of the visual researcher In 1968 and 1969 the group actively turned to the computer as a medium of visual research anticipating new media and digital art Medosch discusses modernization in then Yugoslavia and other nations on the periphery looks in detail at *New Tendencies* five major exhibitions in Zagreb the capital of Croatia and considers such topics as the group's relation to science the changing relationship of manual and intellectual labor *New Tendencies* in the international art market their engagement with computer art and the group's eventual eclipse by other new art practices including conceptualism land art and *arte povera* Numerous illustrations document *New Tendencies* works and exhibitions

Cosmic Imagery John D. Barrow, 2008 a tour through the most influential images in science Jacket

A Biography of the Pixel Alvy Ray Smith, 2021-08-03 The pixel as the organizing principle of all pictures from cave paintings to Toy Story The Great Digital Convergence of all media types into one universal digital medium occurred with little fanfare at the recent turn of the millennium The bit became the universal medium and the pixel a particular packaging of bits conquered the world Henceforward nearly every picture in the

world would be composed of pixels cell phone pictures app interfaces Mars Rover transmissions book illustrations videogames In *A Biography of the Pixel* Pixar cofounder Alvy Ray Smith argues that the pixel is the organizing principle of most modern media and he presents a few simple but profound ideas that unify the dazzling varieties of digital image making Smith's story of the pixel's development begins with Fourier waves proceeds through Turing machines and ends with the first digital movies from Pixar DreamWorks and Blue Sky Today almost all the pictures we encounter are digital mediated by the pixel and irretrievably separated from their media museums and kindergartens are two of the last outposts of the analog Smith explains engagingly and accessibly how pictures composed of invisible stuff become visible that is how digital pixels convert to analog display elements Taking the special case of digital movies to represent all of Digital Light his term for pictures constructed of pixels and drawing on his decades of work in the field Smith approaches his subject from multiple angles art technology entertainment business and history *A Biography of the Pixel* is essential reading for anyone who has watched a video on a cell phone played a videogame or seen a movie 400 pages of annotations prepared by the author and available online provide an invaluable resource for readers

Visualizations Martin Kemp, 2000 Short pithy beautifully illustrated articles on various fascinating intersections of art and science originally published in the British magazine *Nature*

The Domain of Images James Elkins, 2018-08-06 In the domain of visual images those of fine art form a tiny minority This original and brilliant book calls upon art historians to look beyond their traditional subjects painting drawing photography and printmaking to the vast array of nonart images including those from science technology commerce medicine music and archaeology Such images James Elkins asserts can be as rich and expressive as any canonical painting Using scores of illustrations as examples he proposes a radically new way of thinking about visual analysis one that relies on an object's own internal sense of organization Elkins begins by demonstrating the arbitrariness of current criteria used by art historians for selecting images for study He urges scholars to adopt instead the far broader criteria of the young field of image studies After analyzing the philosophic underpinnings of this interdisciplinary field he surveys the entire range of images from calligraphy to mathematical graphs and abstract painting Throughout Elkins blends philosophic analysis with historical detail to produce a startling new sense of such basic terms as pictures writing and notation

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In a world consumed by displays and the ceaseless chatter of instantaneous transmission, the melodic elegance and psychological symphony created by the published term usually fade into the backdrop, eclipsed by the constant noise and disruptions that permeate our lives. Nevertheless, located within the pages of **The Fourth Dimension And Non Euclidean Geometry In Modern Art Leonardo Series** a charming literary value full of organic feelings, lies an immersive symphony waiting to be embraced. Constructed by an outstanding musician of language, this fascinating masterpiece conducts visitors on an emotional journey, skillfully unraveling the hidden songs and profound affect resonating within each cautiously crafted phrase. Within the depths of this moving review, we can explore the book's key harmonies, analyze its enthralling publishing design, and submit ourselves to the profound resonance that echoes in the depths of readers' souls.

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