When The Machine Made Art The Troubled History Of Computer Art | cced3c82f50e5113187914ad64223b2d

Mainframe ExperimentalismPainting MachinesArt Made from BooksConfronting the MachineMachine ArtExplorations in Art and TechnologyRobots and ArtArt in the Age of Machine LearningIlluminationsBroken Time MachinesThe Soul of A New MachineCode as Creative MediumThe American Magazine of ArtMachine Art, 1934Generation/mutationMachine Art, 1934Generative DesignMachine Made SilenceBeyond the Creative SpeciesThe Machine as Art/ The Machine as ArtistThe Infinity MachineThe Software ArtsWhen the Machine Made ArtThe Buddha in the MachineManus × MachinaGhosts in the MachineAssembling ArtAgainst the MachineTwenty Centuries of Mexican ArtArt Education, Scholastic and IndustrialMachine of DeathPainting MachineThe Artist in the MachineLoving the MachineA Theory of CraftThe Human MachineKlara and the SunIntroduction to Art: Design, Context, and MeaningMachine Made: Tammany Hall and the Creation of Modern American PoliticsCult of the Machine

Mainframe Experimentalism This title explores the relationship between art and machines, presenting a trans-historical reassessment of optical, kinetic, and technological art. It brings together a wide range of work from - amongst others - Bridget Riley, Hans Haacke, Gianni Colombo, Channa Horowitz, Heinz Mack, Otto Piene, and Victor Vasarely.

Painting Machines "When the Machine Made Art covers the reception and criticism of computer art from its emergence in 1963 to its crisis in 1989, when ideological differences fragment the art movement. The text begins by identifying the various divisions between the humanistic and scientific cultures that inform early criticism. The fact that the first computer art has military origins and is imbued with various techno-science mythologies, places the movement at odds with artworld orthodoxy. Yet, while mainstream art critics reproach computerized art, a comparison between similar art forms of the era, such as conceptual art, reveals that the criticism of computer art was motivated more by the fear of the machine than by aesthetics. Dr. Grant Taylor shows that social anxiety, often fueled by Cold War dystopianism, posited the computer as a powerful instrument in the overall subordination of the individual to the emerging technocracy. But even though anti-computer sentiment abated in the late 1970s, computer art did not find acceptance. The book illustrates how computer art's exponents, desiring artworld legitimacy, traced its lineage back to modernism. Conversely, in the 1980s, art theorists, employing the latest critical theory, began critiquing the assumptions of modernism, and thus viewed computer art's modernist history as hopelessly outdated. And yet other critics reconciled computer technology with the critical insights of postmodernism, viewing the computer as a pluralistic agent that could challenge modernist conventions. Nonetheless, while postmodernist criticism enabled the formation of new discourses for emerging digital arts, it left computer art, which was committed to modernist and techno-science philosophies, in a state of crisis"--

Art Made from Books This volume examines contemporary images of machines. It includes a group of international artists who paint machines in powerful images which link the need for technological mastery and power to the art-making impulse itself. Works by Lawrence Gipe, Donald Sultan, Robert Moskowitz, and Mark Tansey are included. In addition, the book presents the work of sculptors (Liz Larner, Rebecca Horn, and Rosemarie Trockel) who make painting machines -- technologically fluent moving structures that both display themselves as art, and duplicate processes of artistic production. These witty, provocative assemblages provide a postmodern critique directed not at society's reliance on technology but at artistic traditions of "genius" that both proscribe the use of technology and mimic its powerful effects.

Confronting the Machine

Machine Art Artists who work with new media generally adopt a critical media approach in contrast to artists who work with traditional art media. Where does the difference lie between media artists and artists who produce modern art? Which key art objects illustrate this trend? The author investigates the relationship between art and technology on the basis of work produced by Edward Ihnatowicz and Harald Cohen, and on the basis of the pioneering computer art exhibition at Dokumenta X in 1997. His line of argument counters the generally held view that computer art straddles the gap between art and technology. Instead, he is seeking a genuine interpretation of the origin of media art, and to develop new perspectives for it.

Explorations in Art and Technology Introduction to Art: Design, Context, and Meaning offers a deep insight and comprehension of the world of Art. Contents: What is Art? The Structure of Art Significance of Materials Used in Art Describing Art - Formal Analysis, Types, and Styles of Art Meaning in Art - Socio-Cultural Contexts, Symbolism, and Iconography Connecting Art to Our Lives Form in Architecture Art and Identity Art and Power Art and Ritual Life - Symbolism of Space and Ritual Objects, Mortality, and Immortality Art and Ethics

Robots and Art While the US sponsors robot-on-robot destruction contests, Japan's feature tasks that mimic non-violent human activities. Why is this? What accounts for Japan's unique relationship with robots

as potential colleagues in life, rather than potential adversaries? This book answers this query by looking at Japan's historical connections with robots. Japan stands out for its long love affair with robots, a phenomenon that is creating what will likely be the world's first mass robot culture. While US companies have created robot vacuum cleaners and war machines, Japan has

Art in the Age of Machine Learning Artists around the world have lately been turning to their bookshelves for more than just a good read, opting to cut, paint, carve, stitch or otherwise transform the printed page into whole new beautiful, thought-provoking works of art. Art Made from Books is the definitive guide to this compelling art form, showcasing groundbreaking work by today's most showstopping practitioners. From Su Blackwell's whimsical pop-up landscapes to the stacked-book sculptures of Kylie Stillman, each portfolio celebrates the incredible creative diversity of the medium. A preface by pioneering artist Brian Dettmer and an introduction by design critic Alyson Kuhn round out the collection.

Illuminations

Broken Time Machines Broken Time Machines: Daisy Patton, designed by Joshua Gamma and edited by Yasmeen Siddiqui, is comprised of writings by award-winning Irish poet and novelist Elaine Feeney; celebrated American poet Sommer Browning; British scholar Salma Ahmad Caller; French feminist literary critic Adèle Cassigneul; American historian William Max Nelson; and American critic Kealey Boyd. Together these contributors have created a sensitively designed book that behaves as a way-finding device for interpreting the work of emerging artist Daisy Patton.

The Soul of A New Machine "Against the Machine is timely, compelling, and important. Its intellectual sweep extends from the transcendental to the transistor, covering much unfamiliar ground and reviving a long-neglected tradition of dissent." -ERIC SCHLOSSER, AUTHOR OF FAST FOOD NATION "Against the Machine is luminous, lyrical, impassioned, profound. I had to put the book down every few paragraphs and breathe in relief." -CHELLIS GLENDINNING, ORION "[Fox] carefully and convincingly makes her case that there have always been reasonable, indeed often brilliant, people who were not at all sure that technology was solving more problems than it created." -HARPER'S MAGAZINE From the cars we drive to the instant messages we receive, from debate about genetically modified foods to astonishing strides in cloning, robotics, and nanotechnology, it would be hard to deny technology's powerful grip on our lives. To stop and ask whether this digitized, implanted reality is quite what we had in mind when we opted for progress, or to ask if we might not be creating more problems than we solve, is likely to peg us as hopelessly backward or suspiciously eccentric. Yet not only questioning, but challenging technology turns out to have a long and noble history.In this timely and incisive work, Nicols Fox examines contemporary resistance to technology and places it in a surprising historical context. She brilliantly illuminates the rich but oftentimes unrecognized literary and philosophical tradition that has existed for nearly two centuries, since the first Luddites--the ""machine breaking"" followers of the mythical Ned Ludd--lifted their sledgehammers in protest against the Industrial Revolution. Tracing that current of thought through some of the great minds of the 19th and 20th centuries--William Blake, Mary Shelley, Charles Dickens, John Ruskin, William Morris, Henry David Thoreau, Ralph Waldo Emerson, Robert Graves, Aldo Leopold, Rachel Carson, and many others--Fox demonstrates that modern protests against consumptive lifestyles and misgivings about the relentless march of mechanization are part of a fascinating hidden history. She shows as well that the Luddite tradition can yield important insights into how we might reshape both technology and modern life so that human, community, and environmental values take precedence over the demands of the machine.In Against the Machine, Nicols Fox writes with compelling immediacy--bringing a new dimension and depth to the debate over what technology means, both now and for our future.

Code as Creative Medium Generative design, once known only to insiders as a revolutionary method of creating artwork, models, and animations with programmed algorithms, has in recent years become a popular tool for designers. By using simple languages such as JavaScript in p5.js, artists and makers can create everything from interactive typography and textiles to 3D-printed furniture to complex and elegant infographics. This updated volume gives a jump-start on coding strategies, with step-by-step tutorials for creating visual experiments that explore the possibilities of color, form, typography, and images. Generative Design includes a gallery of all-new artwork from a range of international designers—fine art projects as well as commercial ones for Nike, Monotype, Dolby Laboratories, the musician Bjork, and others.

The American Magazine of Art The writers and artists described in this book are joined by a desire to embrace 'Eastern' aesthetics as a means of redeeming 'Western' technoculture. The assumption they all share is that at the core of modern Western culture there lies an originary and all-encompassing philosophical error - and that Asian art offers a way out of that awful matrix. That desire, this book attempts to demonstrate, has informed Anglo- and even Asian-American debates about technology and art since the late nineteenth century and continues to skew our responses to our own technocultural environment.

Machine Art, 1934

Generation/mutation The human skeletal and muscular systems are illustrated in four hundred drawings in this art anatomy text

Machine Art, 1934 This is a new release of the original 1940 edition.

Generative Design The collaborative new media artwork generation/mutation spans more than twenty years of online art. Launched in the early days of the Internet, before Google or Facebook or iPhones, generation/mutation explores the new possibilities of collaborative art production and distribution afforded by the evolution of digital technologies. Based on the idea of crowdsourcing creative work online, years before the expression "crowdsourcing" was coined, generation/mutation received contributions from an international group of new media artists. During its first two years, the project's online exhibition attracted more than 2.5 million visitors and has remained one of the most iconic collaborative new media artworks online.Over time, generation/mutation evolved from an online exhibition showing crowd-sourced contributions created by human artists to the inclusion of machine-made contributions found on Google Street View, to completely ai-generated contributions, generated by neural style transfer (NST) algorithms. As a creative exploration, generation/mutation is a deeply philosophical work. Not in the traditional form of a book or academic journal paper, but in the form of a collaborative and creative meditation on the nature of artistic practices at the onset of the twenty-first century, an articulation of new methods of artistic collaboration in an age of global digital networks.

Machine Made Silence

Beyond the Creative Species An essential guide for teaching and learning computational art and design: exercises, assignments, interviews, and more than 170 illustrations of creative work. This book is an essential resource for art educators and practitioners who want to explore code as a creative medium, and serves as a guide for computer scientists transitioning from STEM to STEAM in their syllabi or practice. It provides a collection of classic creative coding prompts and assignments, accompanied by annotated examples of both classic and contemporary projects, and more than 170 illustrations of creative work, and features a set of interviews with leading educators. Picking up where standard programming guides leave off, the authors highlight alternative programming pedagogies suitable for the art- and design-oriented classroom, including teaching approaches, resources, and community support structures.

The Machine as Art/ The Machine as Artist Essays and reflections from one of the twentieth century’s most original cultural critics, with an introduction by Hannah Arendt. Walter Benjamin was an icon of criticism, renowned for his insight on art, literature, and philosophy. This volume includes his views on Kafka, with whom he felt a close personal affinity; his studies on Baudelaire and Proust; and his essays on Leskov and Brecht’s epic theater. Illuminations also includes his penetrating study “The Work of Art in the Age of Mechanical Reproduction,” an enlightening discussion of translation as a literary mode; and his theses on the philosophy of history. Hannah Arendt selected the essays for this volume and introduces them with a classic essay about Benjamin’s life in a dark historical era. Leon Wieseltier’s preface explores Benjamin’s continued relevance for our times. Walter Benjamin (1892–1940) was a German-Jewish Marxist literary critic, essayist, translator, and philosopher. He was at times associated with the Frankfurt School of critical theory and was also greatly inspired by the Marxism of Bertolt Brecht and Jewish mysticism as presented by Gershom Scholem.?

The Infinity Machine Mike Parr is Australia's most significant performance artist. His contribution to the development and establishment of performance art in Australia remains continuous and resolute. Parr's dedication and research into the boundaries of performance art within the parameters of art history and theory are unprecedented. At the forefront of performance art in Australia in 1970, Parr explored areas far removed from mainstream visual culture at the time. Despite the contempt, he persevered, remaining true to his practice. This long awaited book pays homage to Parr's achievements and is an essential admission into Australia's cultural memory. Compiled by the artist, this first hand account includes an extraordinary array of photographic documentation together with performance scripts and the artist's writings on his work, encapsulating the qualities that have made Mike Parr one of Australia's greatest cultural assets on the world stage. Parr has performed in Switzerland, France, Austria, Italy, USA, Japan, The Philippines, Sweden and throughout Australia since 1973.

The Software Arts The first compendium on robotic art of its kind, this book explores the integration of robots into human society and our attitudes, fears and hopes in a world shared with autonomous machines. It raises questions about the benefits, risks and ethics of the transformative changes to society that are the consequence of robots taking on new roles alongside humans. It takes the reader on a journey into the world of the strange, the beautiful, the uncanny and the daring – and into the minds and works of some of the world’s most prolific creators of robotic art. Offering an in-depth look at robotic art from the viewpoints of artists, engineers and scientists, it presents outstanding works of contemporary robotic art and brings together for the first time some of the most influential artists in this area in the last three decades. Starting from a historical review, this transdisciplinary work explores the nexus between robotic research and the arts and examines the diversity of robotic art, the encounter with robotic otherness, machine embodiment and human–robot interaction. Stories of difficulties, pitfalls and successes are recalled, characterising the multifaceted collaborations across the diverse disciplines required to create robotic art. Although the book is primarily targeted towards researchers, artists and students in robotics, computer science and the arts, its accessible style appeals to anyone intrigued by robots and the arts.

When the Machine Made Art A fresh look at a bold and dynamic 20th-century American art style Characterized by highly structured, geometric compositions with smooth surfaces, linear qualities, and lucid forms, Precisionism fully emerged after World War I and flourished in the 1920s and 1930s. This insightful publication, featuring more than 100 masterworks by artists such as Charles Sheeler, Georgia O'Keeffe, and Charles Demuth, sheds new light on the Precisionist aesthetic and the intellectual concerns, excitement, tensions, and ambivalences about industrialization that helped develop this important strand of early American modernism. Essays explore the origins of the style--which reconciled realism with abstraction and adapted European art movements like Purism, Cubism, and Futurism to American subject matter--as well as its relationship to photography, and the ways in which it reflected the economic and social changes brought about by industrialization and technology in the post-World War I world. In addition to making a meaningful contribution to the resurging interest in Modernism and its revisionist narratives, this book offers copious connections between the past and our present day, poised on the verge

of a fourth industrial revolution. Fine Arts Museums of San Francisco in association with Yale University Press Exhibition Schedule: Fine Arts Museums of San Francisco, de Young (03/24/18-08/12/18) Dallas Museum of Art (09/16/18-01/06/19)

The Buddha in the Machine Manus × Machina ("Hand × Machine") features exceptional fashions that reconcile traditional hand techniques with innovative machine technologies such as 3-D printing, laser cutting, circular knitting, computer modeling, bonding and laminating, and ultrasonic welding. Featuring 90 astonishing pieces, ranging from Gabrielle "Coco" Chanel's iconic tweed suit to Karl Lagerfeld's 3-D-printed version, and from Yves Saint Laurent's bird-of-paradise dress to Iris van Herpen's silicone adaptation — all beautifully photographed by Nicholas Alan Cope — this fascinating book is an exploration of both the artistry and the future of fashion.

Featuring interviews with Sarah Burton (Alexander McQueen), Hussein Chalayan, Maria Grazia Chiuri and Pierpaolo Piccioli (Valentino), Nicolas Ghesquière (Louis Vuitton), Lazaro Hernandez and Jack McCollough (Proenza Schouler), Iris van Herpen, Christopher Kane, Karl Lagerfeld (Chanel), Miuccia Prada, and Gareth Pugh.

Manus × Machina An examination of machine learning art and its practice in new media art and music. Over the past decade, an artistic movement has emerged that draws on machine learning as both inspiration and medium. In this book, transdisciplinary artist-researcher Sofian Audry examines artistic practices at the intersection of machine learning and new media art, providing conceptual tools and historical perspectives for new media artists, musicians, composers, writers, curators, and theorists. Audry looks at works from a broad range of practices, including new media installation, robotic art, visual art, electronic music and sound, and electronic literature, connecting machine learning art to such earlier artistic practices as cybernetics art, artificial life art, and evolutionary art. Machine learning underlies computational systems that are biologically inspired, statistically driven, agent-based networked entities that program themselves. Audry explains the fundamental design of machine learning algorithmic structures in terms accessible to the nonspecialist while framing these technologies within larger historical and conceptual spaces. Audry debunks myths about machine learning art, including the ideas that machine learning can create art without artists and that machine learning will soon bring about superhuman intelligence and creativity. Audry considers learning procedures, describing how artists hijack the training process by playing with evaluative functions; discusses trainable machines and models, explaining how different types of machine learning systems enable different kinds of artistic practices; and reviews the role of data in machine learning art, showing how artists use data as a raw material to steer learning systems and arguing that machine learning allows for novel forms of algorithmic remixes.

Ghosts in the Machine MACHINE OF DEATH tells thirty-four different stories about people who know how they will die. Prepare to have your tears jerked, your spine tingled, your funny bone tickled, your mind blown, your pulse quickened, or your heart warmed. Or better yet, simply prepare to be surprised. Because even when people do have perfect knowledge of the future, there's no telling exactly how things will turn out.

Assembling Art

Against the Machine In 1934, New York's Museum of Modern Art staged a major exhibition of ball bearings, airplane propellers, pots and pans, cocktail tumblers, petri dishes, protractors, and other machine parts and products. The exhibition, titled Machine Art, explored these ordinary objects as works of modern art, teaching museumgoers about the nature of beauty and value in the era of mass production. Telling the story of this extraordinarily popular but controversial show, Jennifer Jane Marshall examines its history and the relationship between the museum's director, Alfred H. Barr Jr., and its curator, Philip Johnson, who oversaw it. She situates the show within the tumultuous climate of the interwar period and the Great Depression, considering how these unadorned objects served as a response to timely debates over photography, abstract art, the end of the American gold standard, and John Dewey's insight that how a person experiences things depends on the context in which they are encountered. An engaging investigation of interwar American modernism, Machine Art, 1934 reveals how even simple things can serve as a defense against uncertainty.

Twenty Centuries of Mexican Art What is craft? How is it different from fine art or design? In A Theory of Craft, Howard Risatti examines these issues by comparing handmade ceramics, glass, metalwork, weaving, and furniture to painting, sculpture, photography, and machine-made design from Bauhaus to the Memphis Group. He describes craft as uniquely blending function with a deeper expression of human values that transcend culture, time, and space. Craft must articulate a role for itself in contemporary society, says Risatti; otherwise it will be absorbed by fine art or design, and its singular approach to understanding the world will be lost.

Art Education, Scholastic and Industrial In 1934 the five-year-old Museum of Modern Art, New York, opened an exhibition of machine-inspired design. Some 100 objects formed the basis for this collection of new ideas in modern design for industrial, commercial and domestic objects.

Machine of Death Explorations in Art and Technology presents the explorations in Art and Technology of the Creativity & Cognition Research Studios. The Studios were created to bring together the visions and expertise of people working at the boundaries of art and digital media. The book explores the nature of intersection and correspondence across these disciplinary boundaries, practices and conceptual

frameworks through artists' illustrated contributions and studies of work in progress. These experiences are placed within the context of recent digital art history and the innovations of early pioneers.

Painting Machine Mainframe Experimentalism challenges the conventional wisdom that the digital arts arose out of Silicon Valley's technological revolutions in the 1970s. In fact, in the 1960s, a diverse array of artists, musicians, poets, writers, and filmmakers around the world were engaging with mainframe and mini-computers to create innovative new artworks that contradict the stereotypes of "computer art." Juxtaposing the original works alongside scholarly contributions by well-established and emerging scholars from several disciplines, Mainframe Experimentalism demonstrates that the radical and experimental aesthetics and political and cultural engagements of early digital art stand as precursors for the mobility among technological platforms, artistic forms, and social sites that has become commonplace today.

The Artist in the Machine "Golway's revisionist take is a useful reminder of the unmatched ingenuity of American politics."—Wall Street Journal History casts Tammany Hall as shorthand for the worst of urban politics: graft and patronage personified by notoriously crooked characters. In his groundbreaking work Machine Made, journalist and historian Terry Golway dismantles these stereotypes, focusing on the many benefits of machine politics for marginalized immigrants. As thousands sought refuge from Ireland's potato famine, the very question of who would be included under the protection of American democracy was at stake. Tammany's transactional politics were at the heart of crucial social reforms—such as child labor laws, workers' compensation, and minimum wages— and Golway demonstrates that American political history cannot be understood without Tammany's profound contribution. Culminating in FDR's New Deal, Machine Made reveals how Tammany Hall "changed the role of government—for the better to millions of disenfranchised recent American arrivals" (New York Observer).

Loving the Machine The articles collected in this volume from the two companion Arts Special Issues, "The Machine as Art (in the 20th Century)" and "The Machine as Artist (in the 21st Century)", represent a unique scholarly resource: analyses by artists, scientists, and engineers, as well as art historians, covering not only the current (and astounding) rapprochement between art and technology but also the vital post-World War II period that has led up to it; this collection is also distinguished by several of the contributors being prominent individuals within their own fields, or as artists who have actually participated in the still unfolding events with which it is concerned

A Theory of Craft An authority on creativity introduces us to AI-powered computers that are creating art, literature, and music that may well surpass the creations of humans. Today's computers are composing music that sounds "more Bach than Bach," turning photographs into paintings in the style of Van Gogh's Starry Night, and even writing screenplays. But are computers truly creative—or are they merely tools to be used by musicians, artists, and writers? In this book, Arthur I. Miller takes us on a tour of creativity in the age of machines. Miller, an authority on creativity, identifies the key factors essential to the creative process, from "the need for introspection" to "the ability to discover the key problem." He talks to people on the cutting edge of artificial intelligence, encountering computers that mimic the brain and machines that have defeated champions in chess, Jeopardy!, and Go. In the central part of the book, Miller explores the riches of computer-created art, introducing us to artists and computer scientists who have, among much else, unleashed an artificial neural network to create a nightmarish, multi-eyed dog-cat; taught AI to imagine; developed a robot that paints; created algorithms for poetry; and produced the world's first computer-composed musical, Beyond the Fence, staged by Android Lloyd Webber and friends. But, Miller writes, in order to be truly creative, machines will need to step into the world. He probes the nature of consciousness and speaks to researchers trying to develop emotions and consciousness in computers. Miller argues that computers can already be as creative as humans—and someday will surpass us. But this is not a dystopian account; Miller celebrates the creative possibilities of artificial intelligence in art, music, and literature.

The Human Machine NEW YORK TIMES BESTSELLER • Once in a great while, a book comes along that changes our view of the world. This magnificent novel from the Nobel laureate and author of Never Let Me Go is "an intriguing take on how artificial intelligence might play a role in our futures a poignant meditation on love and loneliness" (The Associated Press). • A GOOD MORNING AMERICA Book Club Pick! Here is the story of Klara, an Artificial Friend with outstanding observational qualities, who, from her place in the store, watches carefully the behavior of those who come in to browse, and of those who pass on the street outside. She remains hopeful that a customer will soon choose her. Klara and the Sun is a thrilling book that offers a look at our changing world through the eyes of an unforgettable narrator, and one that explores the fundamental question: what does it mean to love?

Klara and the Sun A multidisciplinary introduction to the field of computational creativity, analyzing the impact of advanced generative technologies on art and music. As algorithms get smarter, what role will computers play in the creation of music, art, and other cultural artifacts? Will they be able to create such things from the ground up, and will such creations be meaningful? In Beyond the Creative Species, Oliver Bown offers a multidisciplinary examination of computational creativity, analyzing the impact of advanced generative technologies on art and music. Drawing on a wide range of disciplines, including artificial intelligence and machine learning, design, social theory, the psychology of creativity, and creative practice research, Bown argues that to understand computational creativity, we must not only consider what computationally creative algorithms actually do, but also examine creative artistic activity itself.

Introduction to Art: Design, Context, and Meaning Tracy Kidder's "riveting" (Washington Post) story of one company's efforts to bring a new microcomputer to market won both the Pulitzer Prize and the National Book Award and has become essential reading for understanding the history of the American tech industry. Computers have changed since 1981, when The Soul of a New Machine first examined the culture of the computer revolution. What has not changed is the feverish pace of the high-tech industry, the go-for-broke approach to business that has caused so many computer companies to win big (or go

belly up), and the cult of pursuing mind-bending technological innovations. The Soul of a New Machine is an essential chapter in the history of the machine that revolutionized the world in the twentieth century. "FascinatingA surprisingly gripping account of people at work." --Wall Street Journal

Machine Made: Tammany Hall and the Creation of Modern American Politics An alternative history of software that places the liberal arts at the very center of software's evolution. In The Software Arts, Warren Sack offers an alternative history of computing that places the arts at the very center of software's evolution. Tracing the origins of software to eighteenth-century French encyclopedists' step-by-step descriptions of how things were made in the workshops of artists and artisans, Sack shows that programming languages are the offspring of an effort to describe the mechanical arts in the language of the liberal arts. Sack offers a reading of the texts of computing—code, algorithms, and technical papers—that emphasizes continuity between prose and programs. He translates concepts and categories from the liberal and mechanical arts—including logic, rhetoric, grammar, learning, algorithm, language, and simulation—into terms of computer science and then considers their further translation into popular culture, where they circulate as forms of digital life. He considers, among other topics, the “arithmetization” of knowledge that presaged digitization; today's multitude of logics; the history of demonstration, from deduction to newer forms of persuasion; and the post-Chomsky absence of meaning in grammar. With The Software Arts, Sack invites artists and humanists to see how their ideas are at the root of software and invites computer scientists to envision themselves as artists and humanists.

Cult of the Machine In 1934, New York’s Museum of Modern Art staged a major exhibition of ball bearings, airplane propellers, pots and pans, cocktail tumblers, petri dishes, protractors, and other machine parts and products. The exhibition, titled Machine Art, explored these ordinary objects as works of modern art, teaching museumgoers about the nature of beauty and value in the era of mass production. Telling the story of this extraordinarily popular but controversial show, Jennifer Jane Marshall examines its history and the relationship between the museum’s director, Alfred H. Barr Jr., and its curator, Philip Johnson, who oversaw it. She situates the show within the tumultuous climate of the interwar period and the Great Depression, considering how these unadorned objects served as a response to timely debates over photography, abstract art, the end of the American gold standard, and John Dewey’s insight that how a person experiences things depends on the context in which they are encountered. An engaging investigation of interwar American modernism, Machine Art, 1934 reveals how even simple things can serve as a defense against uncertainty.

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