

Glitch Designing Imperfection

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Glitch Designing Imperfection

A glitch is the product of an error that results from a programs loss of control over its intended function. In the ongoing global quest for higher definition and faster information transfers, when a glitch occurs it is seen, accepted and usually fixes itself in the amount of time it takes for it to be noticed in the first place.

Glitch: Designing Imperfection: Amazon.co.uk: Iman Moradi ...

'Glitch: Designing Imperfection' questions assumptions of perfection and beauty within a digital context in which - theoretically - everything one can create is a perfect, binary realisation. Within this perfect world, the glitch represents a rupture within the contexts of idealised representation, challenging the premise that the digital world ...

Glitch: Designing Imperfection — Ulster University

Glitch: Designing Imperfection consists of over 200 glitch images grabbed, composed and provoked by artists who present these complex fragments of color and lines as thought-provoking mistakes that merit being considered in an aesthetic sense, no matter if as art or as advertising.

Glitch: Designing Imperfection by Iman Moradi
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Glitch - Designing Imperfection Image from my Iterative Function series featured in Glitch: Designing Imperfection by Iman Moradi, Ant Scott, Joe Gilmore and Christopher Murphy. www.designingimperfection.com. NHK - Y . Video for NHK yx Koyxen - Y. Diagonal Records, 2016. Kolsek .

Glitch - Designing Imperfection - Seen

Released in 2009 by Qubik studio, designed alongside Fehler, ‘Glitch: Designing Imperfection’ attempts to exploit the inherent beauty in deficiency. 1 Aptly named, the book focuses on the glitches experienced in daily life throughout the digital world, celebrating the imperfections available when developing a system designed free from human error.

Glitch: Designing Imperfection | nadinechicken

Glitch: Designing Imperfection consists of over 200 glitch images grabbed, composed and provoked by artists who present these complex fragments of color and lines as thought-provoking mistakes that merit being considered in an aesthetic sense, no matter if as art or as advertising. Artists like Angela Lorenz, O.K. Parking and Karl Klomp muse about what glitches mean to them.

Glitch: Designing Imperfection: Amazon.com: Books

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Glitch: Designing Imperfection by Iman Moradi ISBN 13: 9780979966668 ISBN 10: 0979966663 Hardback; U.s.a.: Mark Batty Publisher, 2009-09-16; ISBN-13: 978-0979966668

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Glitch consists of over 200 glitch images grabbed, composed and, in some cases, provoked by artists who urge viewers to consider these complex fragments of colour and lines as thought-provoking mistakes. Cropped and manipulated to varying degrees, this collection of bits and bytes demonstrates how these "perfect imperfections" merit being ...

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Glitch: Perfect Imperfections consists of over 200 glitch images grabbed, composed and provoked by artists who present these complex fragments of color and lines as thought-provoking mistakes that merit being considered in an aesthetic sense, no matter if as art or as advertising.

Glitch : designing imperfection (Book, 2009) [WorldCat.org]

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Glitch Designing Imperfection

Glitch Designing Imperfection

A glitch is the product of an error that results from a programs loss of control over its intended function. In the ongoing global quest for higher definition and faster information transfers, when a glitch occurs it is seen, accepted and usually fixes itself in the amount of time it takes for it to be noticed in the first place. Whether as a scrambled cable television delay, a page-loading error on an internet browser, a jumble of pixels on an ATM interface, or character substitutions on the screens in airports and train stations, we are accustomed to glitches as short-lived disturbances that populate our digital landscapes. Glitch consists of over 200 glitch images grabbed, composed and, in some cases, provoked by artists who urge viewers to consider these complex fragments of color and lines as thought-provoking mistakes. Cropped and manipulated to varying degrees, this collection of bits and bytes demonstrates how these perfect imperfections merit being considered in an aesthetic sense, no matter if as art or as advertising. Some of the mediums leading artists (like Angela Lorenz, O.K. Parking, JODI and Karl Klomp) provide insight into their methods and muse about what glitches mean to them. The images and text in Glitch invite readers to return to them over and over again because they capture the fact that no one can deliberately make a mistake, although mistakes are often the greatest source for inspiration.

An illuminating, entertaining tour of the physical imperfections that make us human
We humans like to think of ourselves as highly evolved creatures. But if we are supposedly evolution’s greatest creation, why do we have such bad knees? Why do we catch head colds so often—two hundred times more often than a dog does? How come our wrists have so many useless bones? Why is the vast majority of our genetic code pointless? And are we really supposed to swallow and breathe through the same narrow tube? Surely there’s been some kind of mistake. As professor of biology Nathan H. Lents explains in Human Errors, our evolutionary history is nothing if not a litany of mistakes, each more entertaining and enlightening than the last. The human body is one big pile of compromises. But that is also a testament to our greatness: as Lents shows, humans have so many design flaws precisely because we are very, very good at getting around them. A rollicking, deeply informative tour of humans’ four billion year long evolutionary saga, Human Errors both celebrates our imperfections and offers an unconventional accounting of the cost of our success.

Postdigital Aesthetics is a contribution to questions raised by our newly computational everyday lives and the aesthetics which reflect both the postdigital nature of this age, but also critical perspectives of a post-internet world.

Glitch Art in Theory and Practice: Critical Failures and Post-Digital Aesthetics explores the concept of "glitch" alongside contemporary digital political economy to develop a general theory of critical media using glitch as a case study and model, focusing specifically on examples of digital art and aesthetics. While prior literature on glitch practice in visual arts has been divided between historical discussions and social-political analyses, this work provides a rigorous, contemporary theoretical foundation and framework.

Being human means more than just surviving.In Lib's world, it's dangerous to deviate from the Norm. In fact, for someone who doesn't live up to the AI's standards, it's practically a death sentence. Lib learns this the hard way when she wakes up with her memories erased in a barren wasteland where bands of Rogues scavenge for food and resources: This hostile place is the Outside. Lib is a Glitch, an imperfect human component of the utopian Norm. Now, she'll have to team up with her fellow Glitches Skye and Raj and the mysterious Rogue Wolf Tracker and his clan to survive. Wolf only cares about the survival of his group, but Raj thinks they can hack the AI and change the Norm for the better. Now, Lib will have to decide which path to choose- whether to go with handsome loner Raj or stay with Wolf and his tight-knit group. Her heart is drawn to both, but she's carrying a deadly secret that could jeopardize them all. Will she be able to save her newfound family and stop the AI before it's too late?

In 1896, Maxim Gorky declared cinema "the Kingdom of Shadows." In its silent, ashen-grey world, he saw a land of spectral, and ever since then cinema has had a special relationship with the haunted and the ghostly. Cinematic Ghosts is the first collection devoted to this subject, including fourteen new essays, dedicated to exploring the many permutations of the movies' phantoms. Cinematic Ghosts contains essays revisiting some classic ghost films within the genres of horror (The Haunting, 1963), romance (Portrait of Jennie, 1948), comedy (Beetlejuice, 1988) and the art film (Uncle Boonmee Who Can Recall His Past Lives, 2010), as well as essays dealing with a number of films from around the world, from Sweden to China. Cinematic Ghosts traces the archetype of the cinematic ghost from the silent era until today, offering analyses from a range of historical, aesthetic and theoretical dimensions.

Experimental Filmmaking emerges out of a deep and abiding love of celluloid and artisanal media practices and a personal exploration of the field of avant-garde and experimental film, animation and video produced since the beginnings of cinema. Although there have been many critical and historical books on the subject, with the exception of zines and hand-published volumes, there has never been a comprehensive instructional manual on experimental processes. This book will introduce film students and professional filmmakers alike to various methods of experimental animation, film and video production that involve material interventions into the normative process of the medium while offering brief introductions to artists and their works.

This comprehensive catalogue of contemporary work examines the renewed investment in the relationship between representation, materiality, and architecture. It assembles a range of diverse voices across various institutions, practices, generations, and geographies, through specific case studies that collectively present a broader theoretical intention.

This book constitutes the refereed proceedings of the Second International Conference on Biologically Inspired Music, Sound, Art and Design, EvoMUSART 2013, held in Vienna, Austria, in March 2013, colocated with the Evo* 2013 events EuroGP, EvoCOP, EvoBIO, and EvoApplications. The 11 revised full papers and 5 poster papers presented were carefully reviewed and selected from 36 submissions. They cover a wide range of topics and application areas, including: generative approaches to music, graphics, game content, and narrative; robot gait creation; music information retrieval; computational aesthetics; the mechanics of interactive evolutionary computation; and the art theory of evolutionary computation.

A free ebook version of this title will be available through Luminos, University of California Press’ Open Access publishing program for monographs. Visit www.luminosoa.org to learn more. High-Tech Trash analyzes creative strategies in glitch, noise, and error to chart the development of an aesthetic paradigm rooted in failure. Carolyn L. Kane explores how technologically influenced creative practices, primarily from the second half of the twentieth and first quarter of the twenty-first centuries, critically offset a broader culture of pervasive risk and discontent. In so doing, she questions how we continue onward, striving to do better and acquire more, despite inevitable disappointment. High-Tech Trash speaks to a paradox in contemporary society in which failure is disavowed yet necessary for technological innovation.

