

The book cover features a vertical design. On the left, there is a dark purple band with a fine grid pattern, overlaid with a larger, lighter purple grid pattern. To the right of this band is a solid black vertical strip. The rest of the cover is a light, muted purple color. In the upper right corner, a thick, glossy purple ribbon loops across the page. The title 'MEDIAART HISTORIES' is printed in a white, sans-serif font across the middle of the cover, spanning the black and light purple areas.

MEDIAART HISTORIES

EDITED BY

OLIVER GRAU

# Contents

SERIES FOREWORD	ix
ACKNOWLEDGMENTS	xi
1 INTRODUCTION <i>Oliver Grau</i>	1
2 THE COMING AND GOING OF IMAGES <i>Rudolf Arnheim</i>	15
<b>I Origins: Evolution versus Revolution</b>	19
3 IT IS FORBIDDEN NOT TO TOUCH: SOME REMARKS ON THE (FORGOTTEN PARTS OF THE) HISTORY OF INTERACTIVITY AND VIRTUALITY <i>Peter Weibel</i>	21
4 HISTORICIZING ART AND TECHNOLOGY: FORGING A METHOD AND FIRING A CANON <i>Edward A. Shanken</i>	43
5 TWIN—TOUCH—TEST—REDUX: MEDIA ARCHAEOLOGICAL APPROACH TO ART, INTERACTIVITY, AND TACTILITY <i>Erkki Huhtamo</i>	71
6 DUCHAMP: INTERFACE: TURING: A HYPOTHETICAL ENCOUNTER BETWEEN THE BACHELOR MACHINE AND THE UNIVERSAL MACHINE <i>Dieter Daniels</i>	103

7	REMEMBER THE PHANTASMAGORIA! ILLUSION POLITICS OF THE EIGHTEENTH CENTURY AND ITS MULTIMEDIAL AFTERLIFE <i>Oliver Grau</i>	137
8	ISLAMIC AUTOMATION: A READING OF AL-JAZARI'S <i>THE BOOK OF KNOWLEDGE OF INGENIOUS MECHANICAL DEVICES</i> (1206) <i>Gunalan Nadarajan</i>	163
<b>II</b>	<b>Machine—Media—Exhibition</b>	179
9	THE AUTOMATIZATION OF FIGURATIVE TECHNIQUES: TOWARD THE AUTONOMOUS IMAGE <i>Edmond Couchot</i>	181
10	IMAGE, PROCESS, PERFORMANCE, MACHINE: ASPECTS OF AN AESTHETICS OF THE MACHINIC <i>Andreas Broeckmann</i>	193
11	FROM FILM TO INTERACTIVE ART: TRANSFORMATIONS IN MEDIA ARTS <i>Ryszard W. Kluszczynski</i>	207
12	THE PASSAGE FROM MATERIAL TO INTERFACE <i>Louise Poissant</i>	229
13	THE MYTH OF IMMATERIALITY: PRESENTING AND PRESERVING NEW MEDIA <i>Christiane Paul</i>	251
<b>III</b>	<b>Pop Meets Science</b>	275
14	DEVICE ART: A NEW APPROACH IN UNDERSTANDING JAPANESE CONTEMPORARY MEDIA ART <i>Machiko Kusabara</i>	277
15	PROJECTING MINDS <i>Ron Burnett</i>	309
16	ABSTRACTION AND COMPLEXITY <i>Lev Manovich</i>	339
17	MAKING STUDIES IN NEW MEDIA CRITICAL <i>Timothy Lenoir</i>	355

<b>IV</b>	<b>Image Science</b>	381
18	IMAGE, MEANING, AND DISCOVERY <i>Felice Frankel</i>	383
19	THERE ARE NO VISUAL MEDIA <i>W. J. T. Mitchell</i>	395
20	PROJECTION: VANISHING AND BECOMING <i>Sean Cubitt</i>	407
21	BETWEEN A BACH AND A BARD PLACE: PRODUCTIVE CONSTRAINT IN EARLY COMPUTER ARTS <i>Douglas Kahn</i>	423
22	PICTURING UNCERTAINTY: FROM REPRESENTATION TO MENTAL REPRESENTATION <i>Barbara Maria Stafford</i>	453
	CONTRIBUTORS	469