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# Access Free Leonardo To The Internet Technology And Culture From The Renaissance To The Present Johns Hopkins Studies In The History Of Technology

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## KEY=TECHNOLOGY - CRISTINA MOSHE

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**Leonardo to the Internet Technology and Culture from the Renaissance to the Present JHU Press** Historian Thomas J. Misa's sweeping history of the relationship between technology and society over the past 500 years reveals how technological innovations have shaped -- and have been shaped by -- the cultures in which they arose. Spanning the preindustrial past, the age of scientific, political, and industrial revolutions, as well as the more recent eras of imperialism, modernism, and global security, this compelling work evaluates what Misa calls "the question of technology." Misa brings his acclaimed text up to date by examining how today's unsustainable energy systems, insecure information networks, and vulnerable global shipping have helped foster geopolitical risks and instability. A masterful analysis of how technology and culture have influenced each other over five centuries, Leonardo to the Internet frames a history that illuminates modern-day problems and prospects faced by our technology-dependent world. Praise for the first edition "Closely reasoned, reflective, and written with insight, grace, and wit, Misa's book takes us on a personal tour of technology and history, seeking to define and analyze paradigmatic techno-cultural eras." -- Technology and Culture "Follows [Thomas] Hughes's model of combining an engaging historical narrative with deeper lessons about technology." -- American Scholar "His case studies, such as that of Italian futurism or the localizations of the global McDonalds, provide good starting points for thought and discussion." -- Journal of Interdisciplinary History "This review cannot do justice to the precision and grace with which Misa analyzes technologies in their social contexts. He convincingly demonstrates the usefulness of his conceptual model." -- History and Technology "A fascinating, informative, and well-illustrated book." -- Choice **Leonardo to the Internet Technology & Culture from the Renaissance to the Present JHU Press** Describes the economic, sociological, and cultural factors that shaped the Industrial Revolution and discusses the link between modern technology and aesthetics. **Digital State The Story of Minnesota's Computing Industry U of Minnesota Press** Accounts of the early events of the computing industry—the Turing machine, the massive Colossus, the ENIAC computer—are well-told tales, and equally well known is the later emergence of Silicon Valley and the rise of the personal computer. Yet there is an extraordinary untold middle history—with deep roots in Minnesota. From the end of World War II through the 1970s, Minnesota was home to the first computing-centered industrial district in the world. Drawing on rare archival documents, photographs, and a wealth of oral histories, Digital State unveils the remarkable story of computer development in the heartland after World War II. These decades found corporations—concentrated in large part in Minnesota—designing state-of-the-art mainframe technologies, revolutionizing new methods of magnetic data storage, and, for the first time, truly integrating software and hardware into valuable products for the American government and public. Minnesota-based companies such as Engineering Research Associates, Univac, Control Data, Cray Research, Honeywell, and IBM Rochester were major international players and together formed an unrivaled epicenter advancing digital technologies. These companies not only brought vibrant economic growth to Minnesota, they nurtured the state's present-day medical device and software industries and possibly even tomorrow's nanotechnology. Thomas J. Misa's groundbreaking history shows how Minnesota recognized and embraced the coming information age through its leading-edge companies, its workforce, and its prominent institutions. Digital State reveals the inner workings of the birth of the digital age in Minnesota and what we can learn from this era of sustained innovation. **Hubris and Hybrids A Cultural History of Technology and Science Routledge** Human societies have not always taken on new technology in appropriate ways. Innovations are double-edged swords that transform relationships among people, as well as between human societies and the natural world. Only through successful cultural appropriation can we manage to control the hubris that is fundamental to the innovative, enterprising human spirit; and only by becoming hybrids, combining the human and the technological, will we be able to make effective use of our scientific and technological achievements. This broad cultural history of technology and science provides a range of stories and reflections about the past, discussing areas such as film, industrial design, and alternative environmental technologies, and including not only European and North American, but also Asian examples, to help resolve the contradictions of contemporary high-tech civilization. **Popular Music in the Post-Digital Age Politics, Economy, Culture and Technology Bloomsbury Publishing USA** Popular Music in the Post-Digital Age explores the relationship between macro environmental factors,

such as politics, economics, culture and technology, captured by terms such as 'post-digital' and 'post-internet'. It also discusses the creation, monetisation and consumption of music and what changes in the music industry can tell us about wider shifts in economy and culture. This collection of 13 case studies covers issues such as curation algorithms, blockchain, careers of mainstream and independent musicians, festivals and clubs-to inform greater understanding and better navigation of the popular music landscape within a global context. **At a Distance Precursors to Art and Activism on the Internet MIT Press** The theory and practice of networked art and activism, including mail art, sound art, telematic art, fax art, Fluxus, and assemblings. Networked collaborations of artists did not begin on the Internet. In this multidisciplinary look at the practice of art that takes place across a distance--geographical, temporal, or emotional--theorists and practitioners examine the ways that art, activism, and media fundamentally reconfigured each other in experimental networked projects of the 1970s and 1980s. By providing a context for this work--showing that it was shaped by varying mixes of social relations, cultural strategies, and political and aesthetic concerns-- At a Distance effectively refutes the widely accepted idea that networked art is technologically determined. Doing so, it provides the historical grounding needed for a more complete understanding of today's practices of Internet art and activism and suggests the possibilities inherent in networked practice. At a Distance traces the history and theory of such experimental art projects as Mail Art, sound and radio art, telematic art, assemblings, and Fluxus. Although the projects differed, a conceptual questioning of the "art object," combined with a political undermining of dominant art institutional practices, animated most distance art. After a section that sets this work in historical and critical perspective, the book presents artists and others involved in this art "re-viewing" their work--including experiments in "mini-FM," telerobotics, networked psychoanalysis, and interactive book construction. Finally, the book recasts the history of networks from the perspectives of politics, aesthetics, economics, and cross-cultural analysis. **Digital Culture and E-Tourism: Technologies, Applications and Management Approaches IGI Global** "This edition fosters multidisciplinary discussion and research on the adoption of information and communication technologies (ICT) in the contexts of culture and tourism, investigating how emerging technologies and new managerial models and strategies can promote sustainable development for culture and tourism"--Provided by publisher. **Appropriating Technology Vernacular Science and Social Power U of Minnesota Press** From the vernacular engineering of Latino car design to environmental analysis among rural women to the production of indigenous herbal cures-groups outside the centers of scientific power persistently defy the notion that they are merely passive recipients of technological products and scientific knowledge. This is the first study of how such "outsiders" reinvent consumer products-often in ways that embody critique, resistance, or outright revolt. Contributors: Richard M. Benjamin, Miami U; Hank Bromley, SUNY, Buffalo; Massimiano Bucchi, U of Trento, Italy; Carmen M. Concepcin, U of Puerto Rico; Virginia Eubanks, Rensselaer Polytechnic Institute; Lisa Gitelman, Catholic U; David Albert Mhadi Goldberg, California College of Arts and Crafts; Samuel M. Hampton; Michael K. Heiman, Dickinson College; Linda Price King; Valerie Kuletz; Lisa Jean Moore, College of Staten Island, CUNY; Brian Martin Murphy, Niagra U; Paul Rosen, U of York; Michael Scarce, Peter Taylor, U of Massachusetts, Boston; Turtle Heart. Ron Eglash is assistant professor at Rensselaer Polytechnic Institute. Jennifer Croissant is associate professor at the University of California. Giovanna Di Chiro is assistant professor at Allegheny College. Rayvon Fouch is assistant professor at Rensselaer Polytechnic Institute. **Media Ecologies Materialist Energies in Art and Technoculture MIT Press** A "dirty materialist" ride through the media cultures of pirate radio, photography, the Internet, media art, cultural evolution, and surveillance. **FastLane Managing Science in the Internet World JHU Press** Why did the NSF create FastLane, and how did it anticipate the development of web-based e-commerce? What technical challenges did the glitch-prone early system present? Did the switch to electronic grant proposals disadvantage universities with fewer resources? And how did the scientific community help shape FastLane? Foregrounding the experience of computer users, the book draws on hundreds of interviews with scientific researchers, sponsored project administrators, NSF staff, and software designers, developers, and managers. **Technology and Civilization Virtual Menageries Animals as Mediators in Network Cultures MIT Press** The close interdependency of animal emissaries and new media from early European colonial encounters with the exotic to today's proliferation of animals in digital networks. From cat videos to corporate logos, digital screens and spaces are crowded with animal bodies. In Virtual Menageries, Jody Berland examines the role of animals in the spread of global communications. Her richly illustrated study links the contemporary proliferation of animals on social media to the collection of exotic animals in the formative years of transcontinental exploration and expansion. By tracing previously unseen parallels across the history of exotic and digital menageries, Berland shows how and why animals came to bridge peoples, territories, and technologies in the expansion of colonial and capitalist cultures. Berland's genealogy of the virtual menagerie begins in 1414 when a ruler in Bengal sent a Kenyan giraffe to join a Chinese emperor's menagerie. It maps the beaver's role in the colonial conquest of Canada and examines the appearances of animals in early moving pictures. The menagerie is reinvented for the digital age when image and sound designers use parts or images of animals to ensure the affective promise and commercial spread of an emergent digital infrastructure. These animal images are emissaries that enliven and domesticate the ever-expanding field of mediation. Virtual Menageries offers a unique account of animals and animal images as mediators that encourage complicated emotional, economic, and aesthetic investment in changing practices of connection. **Modernity and Technology MIT Press** If asked, most people would agree that there are deep connections between technology and the modern world, and even that technology is the truly distinctive feature of modernity. Until recently, however, there has been surprisingly little overlap between technology studies and modernity theory. The goal of this ambitious book is to lay the foundations for a new interdisciplinary field by closely examining the co-construction of technology and modernity. The book is divided into three parts. Part I lays the methodological groundwork for combining studies of technology and modernity, while integrating ideas drawn from feminism, critical theory, philosophy, sociology, and socioeconomics. Part II continues the methodological discussion, focusing on specific sociotechnical systems or technologies with prominent relations to modernity. Part III introduces practical and political issues by considering alternative modes of technology development and offering critiques of modern medicine, environmental technology, international development, and technology policy. The book as a whole suggests a broad research program that is both academic and applied and that will help us understand how contemporary societies can govern technologies instead of being governed by them. **Two Bits The Cultural Significance of Free Software Duke University Press** DIVEthnographic study of the programmers, engineers, and hackers who have

shaped the internet since the 1970s and the battles that have been waged amongst them over the development of open source software./div **Northern Sparks Innovation, Technology Policy, and the Arts in Canada from Expo 67 to the Intern et Age MIT Press** An "episode of light" in Canada sparked by Expo 67 when new art forms, innovative technologies, and novel institutional and policy frameworks emerged together. Understanding how experimental art catalyzes technological innovation is often prized yet typically reduced to the magic formula of "creativity." In Northern Sparks, Michael Century emphasizes the role of policy and institutions by showing how novel art forms and media technologies in Canada emerged during a period of political and social reinvention, starting in the 1960s with the energies unleashed by Expo 67. Debunking conventional wisdom, Century reclaims innovation from both its present-day devotees and detractors by revealing how experimental artists critically challenge as well as discover and extend the capacities of new technologies. Century offers a series of detailed cross-media case studies that illustrate the cross-fertilization of art, technology, and policy. These cases span animation, music, sound art and acoustic ecology, cybernetic cinema, interactive installation art, virtual reality, telecommunications art, software applications, and the emergent metadiscipline of human-computer interaction. They include Norman McLaren's "proto-computational" film animations; projects in which the computer itself became an agent, as in computer-aided musical composition and choreography; an ill-fated government foray into interactive networking, the videotext system Telidon; and the beginnings of virtual reality at the Banff Centre. Century shows how Canadian artists approached new media technologies as malleable creative materials, while Canada undertook a political reinvention alongside its centennial celebrations. Northern Sparks offers a uniquely nuanced account of innovation in art and technology illuminated by critical policy analysis. **Protocol How Control Exists after Decentralization MIT Press** How Control Exists after Decentralization Is the Internet a vast arena of unrestricted communication and freely exchanged information or a regulated, highly structured virtual bureaucracy? In Protocol, Alexander Galloway argues that the founding principle of the Net is control, not freedom, and that the controlling power lies in the technical protocols that make network connections (and disconnections) possible. He does this by treating the computer as a textual medium that is based on a technological language, code. Code, he argues, can be subject to the same kind of cultural and literary analysis as any natural language; computer languages have their own syntax, grammar, communities, and cultures. Instead of relying on established theoretical approaches, Galloway finds a new way to write about digital media, drawing on his backgrounds in computer programming and critical theory. "Discipline-hopping is a necessity when it comes to complicated socio-technical topics like protocol," he writes in the preface. Galloway begins by examining the types of protocols that exist, including TCP/IP, DNS, and HTML. He then looks at examples of resistance and subversion—hackers, viruses, cyberfeminism, Internet art—which he views as emblematic of the larger transformations now taking place within digital culture. Written for a nontechnical audience, Protocol serves as a necessary counterpoint to the wildly utopian visions of the Net that were so widespread in earlier days. **Leonardo's Laptop Human Needs and the New Computing Technologies MIT Press** Using the inspiration of Leonardo da Vinci to build a new, humanistic computing that focuses on users' needs and goals. **The Art of Failure An Essay on the Pain of Playing Video Games MIT Press** An exploration of why we play video games despite the fact that we are almost certain to feel unhappy when we fail at them. We may think of video games as being "fun," but in The Art of Failure, Jesper Juul claims that this is almost entirely mistaken. When we play video games, our facial expressions are rarely those of happiness or bliss. Instead, we frown, grimace, and shout in frustration as we lose, or die, or fail to advance to the next level. Humans may have a fundamental desire to succeed and feel competent, but game players choose to engage in an activity in which they are nearly certain to fail and feel incompetent. So why do we play video games even though they make us unhappy? Juul examines this paradox. In video games, as in tragic works of art, literature, theater, and cinema, it seems that we want to experience unpleasantness even if we also dislike it. Reader or audience reaction to tragedy is often explained as catharsis, as a purging of negative emotions. But, Juul points out, this doesn't seem to be the case for video game players. Games do not purge us of unpleasant emotions; they produce them in the first place. What, then, does failure in video game playing do? Juul argues that failure in a game is unique in that when you fail in a game, you (not a character) are in some way inadequate. Yet games also motivate us to play more, in order to escape that inadequacy, and the feeling of escaping failure (often by improving skills) is a central enjoyment of games. Games, writes Juul, are the art of failure: the singular art form that sets us up for failure and allows us to experience it and experiment with it. The Art of Failure is essential reading for anyone interested in video games, whether as entertainment, art, or education. **How to Fix the Future Atlantic Monthly Press** From data breaches to disinformation, a look at the digital revolution's collateral damage with "practical solutions to a wide-range of tech-related woes" (TechCrunch). In this book, a Silicon Valley veteran travels around the world and interviews important decision-makers to paint a picture of how tech has changed our lives—for better and for worse—and what steps we might take, as societies and individuals, to make the future something we can once again look forward to. "A truly important book and the most significant work so far in an emerging body of literature in which technology's smartest thinkers are raising alarm bells about the state of the Internet, and laying groundwork for how to fix it."?Fortune "After years of giddiness about the wonders of technology, a new realization is dawning: the future is broken. Andrew Keen was among the first and most insightful to see it. The combination of the digital revolution, global hyperconnectivity, and economic dysfunction has led to a populist backlash and destruction of civil discourse. In this bracing book, Keen offers tools for righting our societies and principles to guide us in the future."?Walter Isaacson, New York Times-bestselling author of Steve Jobs and Leonardo Da Vinci "Comparing our current situation to the Industrial Revolution, he stresses the importance of keeping humanity at the center of technology."?Booklist "Valuable insights on preserving our humanity in a digital world."?Kirkus Reviews (starred review) **The Interface Effect John Wiley & Sons** Interfaces are back, or perhaps they never left. The familiar Socratic conceit from the Phaedrus, of communication as the process of writing directly on the soul of the other, has returned to center stage in today's discussions of culture and media. Indeed Western thought has long construed media as a grand choice between two kinds of interfaces. Following the optimistic path, media seamlessly interface self and other in a transparent and immediate connection. But, following the pessimistic path, media are the obstacles to direct communion, disintegrating self and other into misunderstanding and contradiction. In other words, media interfaces are either clear or complicated, either beautiful or deceptive, either already known or endlessly interpretable. Recognizing the limits of either path, Galloway charts an alternative course by considering the interface as an autonomous zone of aesthetic activity, guided by its own logic and its own

ends: the interface effect. Rather than praising user-friendly interfaces that work well, or castigating those that work poorly, this book considers the unworkable nature of all interfaces, from windows and doors to screens and keyboards. Considered allegorically, such thresholds do not so much tell the story of their own operations but beckon outward into the realm of social and political life, and in so doing ask a question to which the political interpretation of interfaces is the only coherent answer. Grounded in philosophy and cultural theory and driven by close readings of video games, software, television, painting, and other images, Galloway seeks to explain the logic of digital culture through an analysis of its most emblematic and ubiquitous manifestation – the interface. **The Golem at Large What You Should Know about Technology Cambridge University Press** The authors demonstrate that the imperfections in technology are related to the uncertainties in science described in the first volume. **Interface Culture Basic Books** Drawing on his own expertise in the humanities and on the Web, Steven Johnson not only demonstrates how interfaces – those buttons, graphics, and words on the computer screen through which we control information – influence our daily lives, but also tracks their roots back to Victorian novels, early cinema, and even medieval urban planning. The result is a lush cultural and historical tableau in which today's interfaces take their rightful place in the lineage of artistic innovation. With a distinctively accessible style, Interface Culture brings new intellectual depth to the vital discussion of how technology has transformed society, and is sure to provoke wide debate in both literary and technological circles. **Contemporary Art and Digital Culture Routledge** Contemporary Art and Digital Culture analyses the impact of the internet and digital technologies upon art today. Art over the last fifteen years has been deeply inflected by the rise of the internet as a mass cultural and socio-political medium, while also responding to urgent economic and political events, from the financial crisis of 2008 to the ongoing conflicts in the Middle East. This book looks at how contemporary art addresses digitality, circulation, privacy, and globalisation, and suggests how feminism and gender binaries have been shifted by new mediations of identity. It situates current artistic practice both in canonical art history and in technological predecessors such as cybernetics and net.art, and takes stock of how the art-world infrastructure has reacted to the internet's promises of democratisation. An invaluable resource for undergraduate and postgraduate students of contemporary art – especially those studying history of art and art practice and theory – as well as those working in film, media, curation, or art education. Melissa Gronlund is a writer and lecturer on contemporary art, specialising in the moving image. From 2007–2015, she was co-editor of the journal Afterall, and her writing has appeared there and in Artforum, e-flux journal, frieze, the NewYorker.com, and many other places. **The Consequences of Modernity John Wiley & Sons** In this major theoretical statement, the author offers a new and provocative interpretation of the institutional transformations associated with modernity. We do not as yet, he argues, live in a post-modern world. Rather the distinctive characteristics of our major social institutions in the closing period of the twentieth century express the emergence of a period of 'high modernity,' in which prior trends are radicalised rather than undermined. A post-modern social universe may eventually come into being, but this as yet lies 'on the other side' of the forms of social and cultural organization which currently dominate world history. In developing an account of the nature of modernity, Giddens concentrates upon analyzing the intersections between trust and risk, and security and danger, in the modern world. Both the trust mechanisms associated with modernity and the distinctive 'risk profile' it produces, he argues, are distinctively different from those characteristic of pre-modern social orders. This book build upon the author's previous theoretical writings, and will be of fundamental interest to anyone concerned with Giddens's overall project. However, the work covers issues which the author has not previously analyzed and extends the scope of his work into areas of pressing practical concern. This book will be essential reading for second year undergraduates and above in sociology, politics, philosophy, and cultural studies. **Gas! Gas! Quick Boys How Chemistry Changed the First World War The History Press** Gas! GAS! Quick, boys! reveals for the first time the true extent of how chemistry rather than military strategy determined the shape, duration and outcome of the First World War. Chemistry was not only a destructive instrument of war but also protected troops, and healed the sick and wounded. From bombs to bullets, poison gas to anaesthetics, khaki to cordite, chemistry was truly the alchemy of the First World War. Michael Freemantle explores its dangers and its healing potential, revealing how the arms race was also a race for chemistry to the extent that Germany's thirst for the chemicals needed to make explosives deprived the nation of fertilizers and nearly starved the nation. He answers question such as: What is guncotton? What is lyddite? What is mustard gas? What is phosgene? What is gunmetal? This is a true picture of the horrors of the 'Chemists' War'. **Digital Performance A History of New Media in Theater, Dance, Performance Art, and Installation MIT Press** The historical roots, key practitioners, and artistic, theoretical, and technological trends in the incorporation of new media into the performing arts. The past decade has seen an extraordinarily intense period of experimentation with computer technology within the performing arts. Digital media has been increasingly incorporated into live theater and dance, and new forms of interactive performance have emerged in participatory installations, on CD-ROM, and on the Web. In Digital Performance, Steve Dixon traces the evolution of these practices, presents detailed accounts of key practitioners and performances, and analyzes the theoretical, artistic, and technological contexts of this form of new media art. Dixon finds precursors to today's digital performances in past forms of theatrical technology that range from the deus ex machina of classical Greek drama to Wagner's Gesamtkunstwerk (concept of the total artwork), and draws parallels between contemporary work and the theories and practices of Constructivism, Dada, Surrealism, Expressionism, Futurism, and multimedia pioneers of the twentieth century. For a theoretical perspective on digital performance, Dixon draws on the work of Philip Auslander, Walter Benjamin, Roland Barthes, Jean Baudrillard, and others. To document and analyze contemporary digital performance practice, Dixon considers changes in the representation of the body, space, and time. He considers virtual bodies, avatars, and digital doubles, as well as performances by artists including Stelarc, Robert Lepage, Merce Cunningham, Laurie Anderson, Blast Theory, and Eduardo Kac. He investigates new media's novel approaches to creating theatrical spectacle, including virtual reality and robot performance work, telematic performances in which remote locations are linked in real time, Webcams, and online drama communities, and considers the "extratemporal" illusion created by some technological theater works. Finally, he defines categories of interactivity, from navigational to participatory and collaborative. Dixon challenges dominant theoretical approaches to digital performance—including what he calls postmodernism's denial of the new—and offers a series of boldly original arguments in their place. **The Wealth of Networks How Social Production Transforms Markets and Freedom Yale University Press** Describes how patterns of information, knowledge, and cultural production are changing. The author shows that the way information and knowledge are

made available can either limit or enlarge the ways people create and express themselves. He describes the range of legal and policy choices that confront. **The Last Leonardo The Secret Lives of the World's Most Expensive Painting Ballantine Books** An epic quest exposes hidden truths about Leonardo da Vinci's Salvator Mundi, the recently discovered masterpiece that sold for \$450 million—and might not be the real thing. In 2017, Leonardo da Vinci's small oil painting the Salvator Mundi was sold at auction. In the words of its discoverer, the image of Christ as savior of the world is "the rarest thing on the planet." Its \$450 million sale price also makes it the world's most expensive painting. For two centuries, art dealers had searched in vain for the Holy Grail of art history: a portrait of Christ as the Salvator Mundi by Leonardo da Vinci. Many similar paintings of greatly varying quality had been executed by Leonardo's assistants in the early sixteenth century. But where was the original by the master himself? In November 2017, Christie's auction house announced they had it. But did they? The Last Leonardo tells a thrilling tale of a spellbinding icon invested with the power to make or break the reputations of scholars, billionaires, kings, and sheikhs. Ben Lewis takes us to Leonardo's studio in Renaissance Italy; to the court of Charles I and the English Civil War; to Amsterdam, Moscow, and New Orleans; to the galleries, salerooms, and restorer's workshop as the painting slowly, painstakingly emerged from obscurity. The vicissitudes of the highly secretive art market are charted across six centuries. It is a twisting tale of geniuses and oligarchs, double-crossings and disappearances, in which we're never quite certain what to believe. Above all, it is an adventure story about the search for lost treasure, and a quest for the truth. Praise for The Last Leonardo "The story of the world's most expensive painting is narrated with great gusto and formidably researched detail in Ben Lewis's book. . . . Lewis's probings of the Savior's backstory raise questions about its historical status and visibility, and these lead in turn to the fundamental question of whether the painting is really an autograph work by Leonardo."—Charles Nicholl, The Guardian "As the art historian and critic Ben Lewis shows in his forensically detailed and gripping investigation into the history, discovery and sales of the painting, establishing the truth is like nailing down jelly."—Michael Prodger, The Sunday Times **Re-collection Art, New Media, and Social Memory MIT Press** The first book on the philosophy and aesthetics of digital preservation examines the challenge posed by new media to our long-term social memory. How will our increasingly digital civilization persist beyond our lifetimes? Audio and videotapes demagnetize; CDs delaminate; Internet art links to websites that no longer exist; Amiga software doesn't run on iMacs. In Re-collection, Richard Rinehart and Jon Ippolito argue that the vulnerability of new media art illustrates a larger crisis for social memory. They describe a variable media approach to rescuing new media, distributed across producers and consumers who can choose appropriate strategies for each endangered work. New media art poses novel preservation and conservation dilemmas. Given the ephemerality of their mediums, software art, installation art, and interactive games may be heading to obsolescence and oblivion. Rinehart and Ippolito, both museum professionals, examine the preservation of new media art from both practical and theoretical perspectives, offering concrete examples that range from Nam June Paik to Danger Mouse. They investigate three threats to twenty-first-century creativity: technology, because much new media art depends on rapidly changing software or hardware; institutions, which may rely on preservation methods developed for older mediums; and law, which complicates access with intellectual property constraints such as copyright and licensing. Technology, institutions, and law, however, can be enlisted as allies rather than enemies of ephemeral artifacts and their preservation. The variable media approach that Rinehart and Ippolito propose asks to what extent works to be preserved might be medium-independent, translatable into new mediums when their original formats are obsolete. **The Second Media Age John Wiley & Sons** This book examines the implications of new communication technologies in the light of the most recent work in social and cultural theory and argues that new developments in electronic media, such as the Internet and Virtual Reality, justify the designation of a "second media age". **Museum and Archive on the Move Changing Cultural Institutions in the Digital Era Walter de Gruyter GmbH & Co KG** The digital revolution fundamentally changed how cultural heritage is created, documented, analyzed, and preserved. The book focuses on this transformation's impact. How must museums and archives meet the challenges of digitally generated cultures and how does the digital revolution influence traditional object collection, research, and education? How do digital technologies and digital art and culture affect our interaction with images? Leading international experts from various disciplines break new ground. Pioneering interdisciplinary research results collected in this book are relevant to education, curators and archivists in the arts and culture sector and in the digital humanities. **Introduction to Philosophy of Technology Oxford University Press, USA** Addressing the technological opportunities and challenges of the 21st century, Introduction to Philosophy of Technology offers the most up-to-date and comprehensive overview of philosophy of technology available. It covers several of the classic theories and approaches, but also moves beyond them to explore a broader range of theories and a number of new dynamics in the field, including responding to new technological developments. Esteemed scholar Mark Coeckelbergh emphasizes how new technological developments stimulate philosophical thinking--and rethinking--and how philosophers of technology could do more to interact with other subdisciplines in philosophy and fields beyond academia, such as art and policy. **Understanding Automotive Electronics Future War John Wiley & Sons** Will tomorrow's wars be dominated by autonomous drones, land robots and warriors wired into a cybernetic network which can read their thoughts? Will war be fought with greater or lesser humanity? Will it be played out in cyberspace and further afield in Low Earth Orbit? Or will it be fought more intensely still in the sprawling cities of the developing world, the grim black holes of social exclusion on our increasingly unequal planet? Will the Great Powers reinvent conflict between themselves or is war destined to become much 'smaller' both in terms of its actors and the beliefs for which they will be willing to kill? In this illuminating new book Christopher Coker takes us on an incredible journey into the future of warfare. Focusing on contemporary trends that are changing the nature and dynamics of armed conflict, he shows how conflict will continue to evolve in ways that are unlikely to render our century any less bloody than the last. With insights from philosophy, cutting-edge scientific research and popular culture, Future War is a compelling and thought-provoking meditation on the shape of war to come. **Pirate Philosophy For a Digital Posthumanities MIT Press** How philosophers and theorists can find new models for the creation, publication, and dissemination of knowledge, challenging the received ideas of originality, authorship, and the book. In Pirate Philosophy, Gary Hall considers whether the fight against the neoliberal corporatization of higher education in fact requires scholars to transform their own lives and labor. Is there a way for philosophers and theorists to act not just for or with the antiausterity and student protestors—"graduates without a future"—but in terms of their political struggles? Drawing on such phenomena as peer-to-peer file sharing and anticopyright/pro-piracy

movements, Hall explores how those in academia can move beyond finding new ways of thinking about the world to find instead new ways of being theorists and philosophers in the world. Hall describes the politics of online sharing, the battles against the current intellectual property regime, and the actions of Anonymous, LulzSec, Aaron Swartz, and others, and he explains Creative Commons and the open access, open source, and free software movements. But in the heart of the book he considers how, when it comes to scholarly ways of creating, performing, and sharing knowledge, philosophers and theorists can challenge not just the neoliberal model of the entrepreneurial academic but also the traditional humanist model with its received ideas of proprietorial authorship, the book, originality, fixity, and the finished object. In other words, can scholars and students today become something like pirate philosophers? **Software Studies A Lexicon MIT 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. **The Innovators How a Group of Hackers, Geniuses, and Geeks Created the Digital Revolution Simon and Schuster** "Following his blockbuster biography of Steve Jobs, The Innovators is Walter Isaacson's revealing story of the people who created the computer and the Internet. It is destined to be the standard history of the digital revolution and an indispensable guide to how innovation really happens. What were the talents that allowed certain inventors and entrepreneurs to turn their visionary ideas into disruptive realities? What led to their creative leaps? Why did some succeed and others fail? In his masterly saga, Isaacson begins with Ada Lovelace, Lord Byron's daughter, who pioneered computer programming in the 1840s. He explores the fascinating personalities that created our current digital revolution, such as Vannevar Bush, Alan Turing, John von Neumann, J.C.R. Licklider, Doug Engelbart, Robert Noyce, Bill Gates, Steve Wozniak, Steve Jobs, Tim Berners-Lee, and Larry Page. This is the story of how their minds worked and what made them so inventive. It's also a narrative of how their ability to collaborate and master the art of teamwork made them even more creative. For an era that seeks to foster innovation, creativity, and teamwork, The Innovators shows how they happen"-- **The Critique of Digital Capitalism An Analysis of the Political Economy of Digital Culture and Technology** Anything that can be automated, will be. The "magic" that digital technology has brought us - self-driving cars, Bitcoin, high frequency trading, the internet of things, social networking, mass surveillance, the 2009 housing bubble - has not been considered from an ideological perspective. "The Critique of Digital Capitalism" identifies how digital technology has captured contemporary society in a reification of capitalist priorities, and also describes digital capitalism as an ideologically "invisible" framework that is realized in technology. Written as a series of articles between 2003 and 2015, the book provides a broad critical scope for understanding the inherent demands of capitalist protocols for expansion without constraint (regardless of social, legal or ethical limits) that are increasingly being realized as autonomous systems that are no longer dependent on human labor or oversight and implemented without social discussion of their impacts. The digital illusion of infinite resources, infinite production, and no costs appears as an "end to scarcity," whereby digital production supposedly eliminates costs and makes everything equally available to everyone. This fantasy of production without consumption hides the physical costs and real-world impacts of these technologies. The critique introduced in this book develops from basic questions about how digital technologies directly change the structure of society: why is "Digital Rights Management" not only the dominant "solution" for distributing digital information, but also the only option being considered? During the burst of the "Housing Bubble" burst 2009, why were the immaterial commodities being traded of primary concern, but the actual physical assets and the impacts on the people living in them generally ignored? How do surveillance (pervasive monitoring) and agnotology (culturally induced ignorance or doubt, particularly the publication of inaccurate or misleading scientific data) coincide as mutually reinforcing technologies of control and restraint? If technology makes the assumptions of its society manifest as instrumentality - then what ideology is being realized in the form of the digital computer? This final question animates the critical framework this analysis proposes. Digital capitalism is a dramatically new configuration of the historical dynamics of production, labor and consumption that results in a new variant of historical capitalism. This contemporary, globalized network of production and distribution depends on digital capitalism's refusal of established social restraints: existing laws are an impediment to the transcendent aspects of digital technology. Its utopian claims mask its authoritarian result: the superficial "objectivity" of computer systems are supposed to replace established protections with machinic function - the uniform imposition of whatever ideology informs the design. However, machines are never impartial: they reify the ideologies they are built to enact. The critical analysis of capitalist ideologies as they become digital is essential to challenging this process. Contesting their domination depends on theoretical analysis. This critique challenges received ideas about the relationship between labor, commodity production and value, in the process demonstrating how the historical Marxist analysis depends on assumptions that are no longer valid. This book therefore provides a unique, critical toolset for the analysis of digital capitalist hegemonics. **A Nation of Steel The Making of Modern America, 1865-1925 JHU Press** From the age of railroads through the building of the first battleships, from the first skyscrapers to the dawning of the age of the automobile, steelmakers proved central to American industry, building, and transportation. In A Nation of Steel Thomas Misa explores the complex interactions between steelmaking and the rise of the industries that have characterized modern America. A Nation of Steel offers a detailed and fascinating look at an industry that has had a profound impact on American life. **The Future of Reputation Gossip, Rumor, and Privacy on the Internet Yale University Press** Teeming with chatrooms, online discussion groups, and blogs, the Internet offers previously unimagined opportunities for personal expression and communication. But there's a dark side to the story. A trail of information fragments about us is forever preserved on the Internet, instantly available in a Google search. A permanent chronicle of our private lives--often of dubious reliability and sometimes totally false--will follow us wherever we go, accessible to friends, strangers, dates, employers, neighbors, relatives, and anyone else who cares to look. This engrossing book, brimming with amazing examples of gossip, slander, and rumor on the Internet, explores the profound implications of the online collision between free speech and privacy. Daniel Solove, an authority on information privacy law, offers a fascinating account of how the Internet is transforming gossip, the way we shame others, and our ability to protect our own reputations. Focusing on blogs, Internet communities, cybermobs, and other current trends, he shows that, ironically, the unconstrained flow of information on the Internet may impede opportunities for self-development and freedom. Long-standing notions of privacy need review, the author contends: unless we establish a balance between privacy and free speech, we may discover that the freedom of the Internet makes us less free.