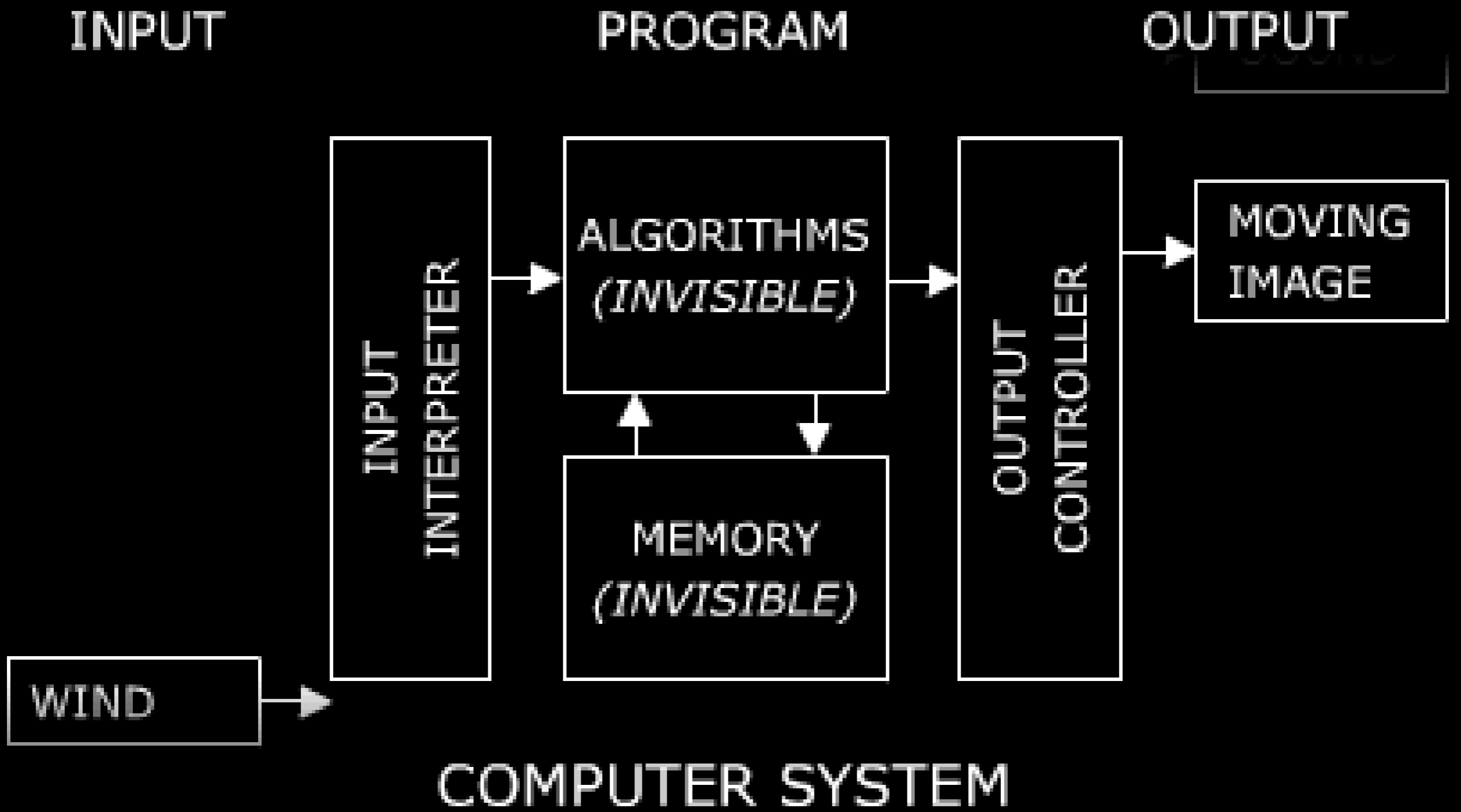
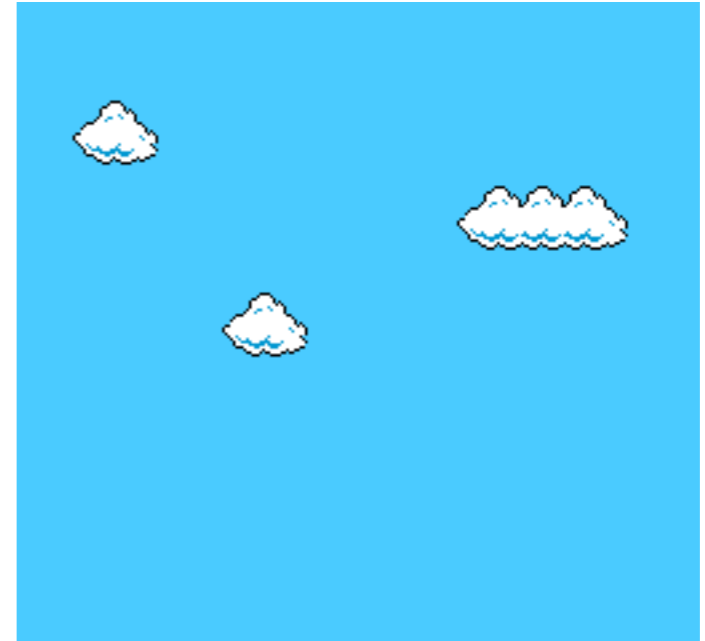


# aneignung und missbrauch

---

[die rolle der informatik in der medienkunst | die rolle der medienkunst in der informatik]





# appropriation art

---

»As a term in art history and criticism refers to the more or less direct taking over into a work of art of a real object or even an existing work of art. The practice can be tracked back to the Cubist collages and constructions of Picasso and Georges Braque made from 1912 on, in which **real objects** such as newspapers were included to **represent themselves**. Appropriation was developed much further in the readymades created by the French artist *Marcel Duchamp* from 1915. Most notorious of these was *Fountain*, a men's urinal signed, titled, and presented on a pedestal. Later, Surrealism also made extensive use of appropriation in collages and objects such as Salvador Dali's Lobster Telephone.« (Tate modern website, <http://www.tate.org.uk/collections/glossary/definition.jsp?entryId=23>)

# appropriation art

---

»As a term in art history and criticism refers to the more or less direct taking over into a work of art of a real object or even an existing work of art. The practice can be tracked back to the Cubist collages and constructions of Picasso and Georges Braque made from 1912 on, in which **real objects** such as newspapers were developed much further. The French artist *Marcel Duchamp* from 1917 signed, titled, and used an extensive use of a black rotary telephone. *Lobster Telephone* is a classic example of appropriation art. [glossary/definition](http://www.glossary/definition)



opriation was  
nch artist *Marcel*  
men's urinal  
also made  
s Salvador Dali's  
[g.uk/collections/](http://www.glossary/definition)

# appropriation art

---

»As a term in art history and criticism refers to the more or less direct taking over into a work of art of a real object or even an existing work of art. The practice can be tracked back to the Cubist collages and constructions of Picasso and Georges Braque made from 1912 on, in which **real objects** such as newspapers were included to **represent themselves**. Appropriation was developed much further in the readymades created by the French artist *Marcel Duchamp* from 1915. Most notorious of these was *Fountain*, a men's urinal signed, titled, and presented on a pedestal. Later, Surrealism also made extensive use of appropriation in collages and objects such as Salvador Dali's Lobster Telephone.« (Tate modern website, <http://www.tate.org.uk/collections/glossary/definition.jsp?entryId=23>)

# appropriation art

---

»As a term in art history and criticism refers to the more or less direct taking over into a work of art of a real object or even an existing work of art. The practice can be tracked back to the Cubist collages and constructions of Picasso and Georges Braque made from 1912 on, in which **real objects** such as newspapers were included to **represent themselves**. Appropriation was developed much further by the French artist *Marcel Duchamp* from 1915. He signed, titled, and presented an extensive use of appropriation, such as *Lobster Telephone*.« (<http://www.glossary/definition.jsp?>



the French artist *Marcel Duchamp*, a men's urinal. Surrealism also made use of such objects, such as Salvador Dali's *The Persistence of Memory*.  
<http://www.glossary/definition.jsp?>

# appropriation art

---

»As a term in art history and criticism refers to the more or less direct taking over into a work of art of a real object or even an existing work of art. The practice can be tracked back to the Cubist collages and constructions of Picasso and Georges Braque made from 1912 on, in which **real objects** such as newspapers were included to **represent themselves**. Appropriation was developed much further in the readymades created by the French artist *Marcel Duchamp* from 1915. Most notorious of these was *Fountain*, a men's urinal signed, titled, and presented on a pedestal. Later, Surrealism also made extensive use of appropriation in collages and objects such as Salvador Dali's *Lobster Telephone*.« (Tate modern website, <http://www.tate.org.uk/collections/glossary/definition.jsp?entryId=23>)



# consumer culture

---

Jeff Koons: *Three Ball Total Equilibrium Tank (Two Dr J Silver Series, Spalding NBA Tip-Off)*, 1985

Mixed media, unconfirmed: 1536 x 1238 x 336 mm, sculpture



# consumer culture

---

»One of the defining features of the 1980s, when this sculpture was made, was the growth of consumerism. Koons, a former stockbroker, made a series of works presenting consumer items in glass cases. **Removed from any practical purpose, they become fetish objects to be gazed at and admired.** This work was originally made for an exhibition on the themes of achievement, survival and death. Posters in the exhibition presented basketball as a means of achieving fame and fortune for young working-class Americans. According to Koons, the suspended basketballs suggest death, the ultimate state of being.« (From the display caption August 2004 ... woher habe ich das?)

# avantgarde

---

LHOOQ

Marcel Duchamp (1887 - 1968),  
1919

post card **reproduction** with  
added moustache, goatee and  
title in pencil (19.7 x 12.4 cm)



# authorship

---

»Appropriation art raises questions of originality, authenticity and authorship, and belongs to the long modernist tradition of art that questions the nature or definition of art itself. Appropriation artists were influenced by the 1934 essay by the German philosopher **Walter Benjamin, The Work of Art in the Age of Mechanical Reproduction**, and received contemporary support from the American critic Rosalind Krauss in her 1985 book *The Originality of the Avant-Garde and Other Modernist Myths*. Appropriation has been used extensively by artists since the 1980s.« (Tate Modern web site, <http://www.tate.org.uk/collections/glossary/definition.jsp?entryId=23>)

# duchamp and benjamin

---

»Firstly there is the view that "art" is embodied in the status of the artefact. This is largely the preconception that Walter Benjamin held in "The Work of Art in the Age of Mechanical Reproduction". Benjamin saw **the status of art as being inextricable to the object**, in particular the social value of the object. He called this its "aura".

Benjamin never really addressed the core subject ((re)production) implied in the title of his essay. His focus on the object denies him access to this approach; **the view which regards art not as a function of the object but rather as a process**. It was this view that Duchamp was exploring in his work, the urinal signed R. Mutt.« (Simon Biggs: Art and/or New Media Art, YLEM newsletter, San Francisco, USA, 1998, <http://hosted.simonbiggs.easynet.co.uk/texts/nma.htm>)



Fun Facts: Happy Gift Bag 1999



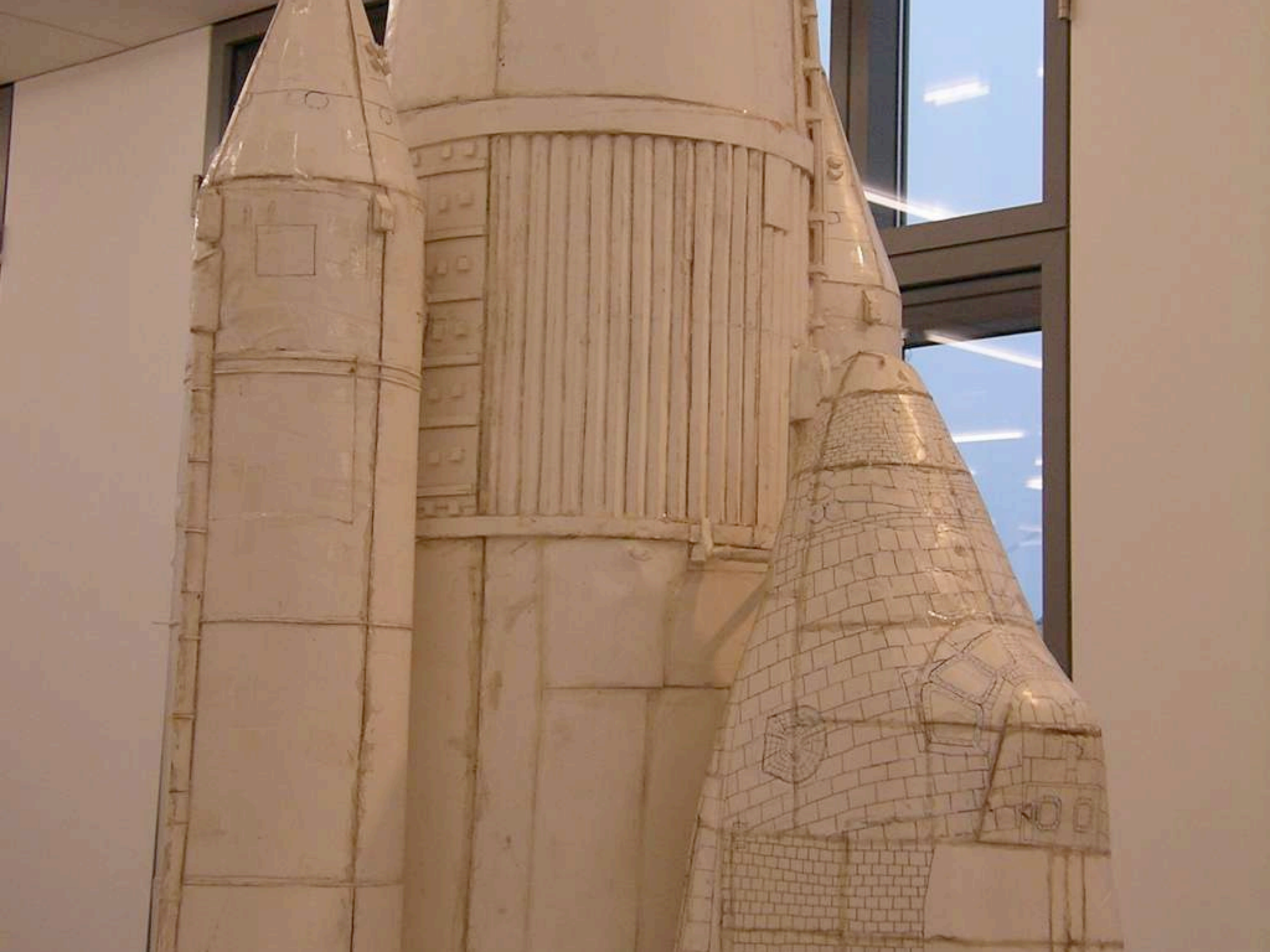
Fun Facts: Chanel Special N°5 1955

# tom sachs

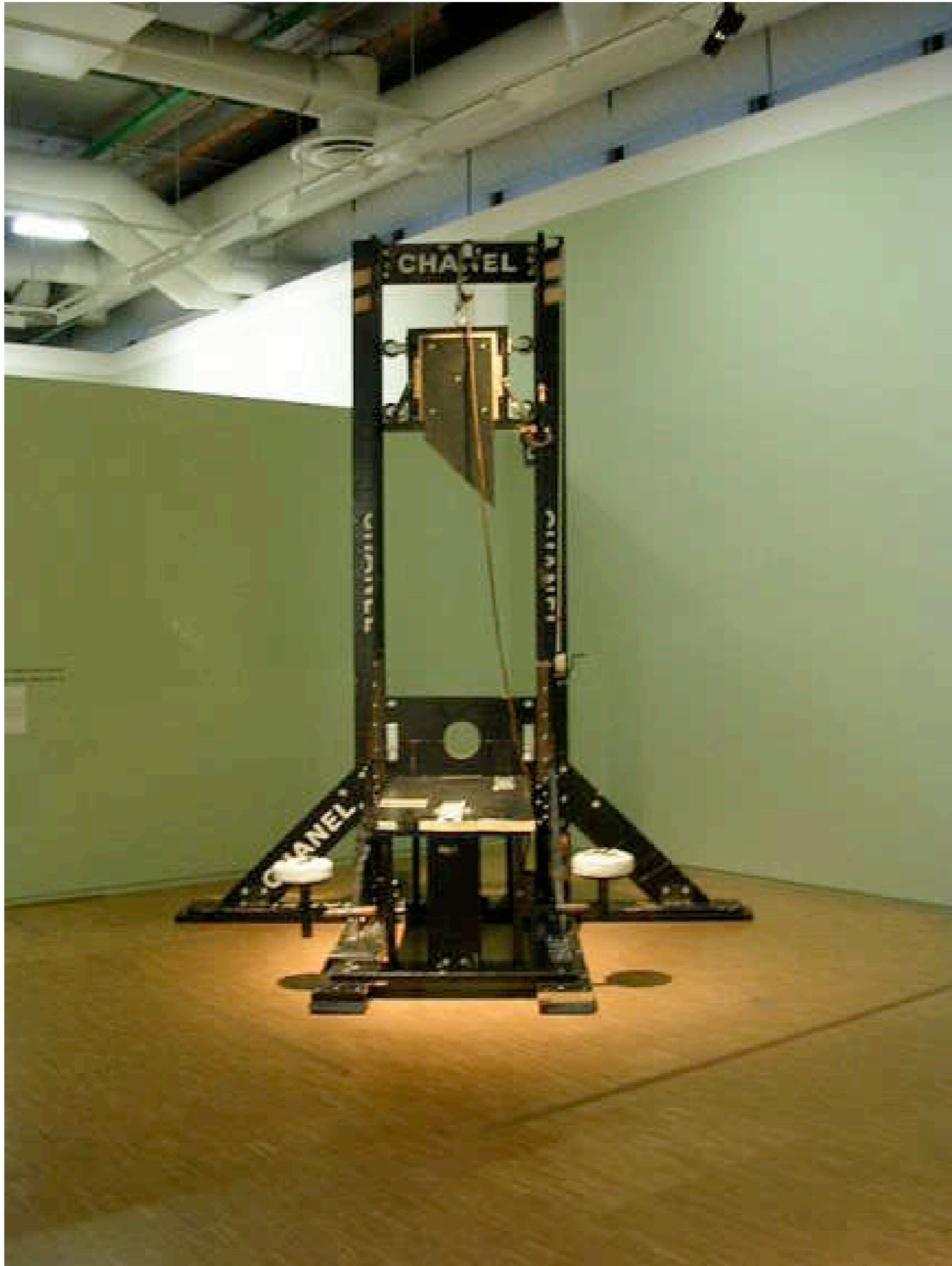
---

»In 1989, armed with a degree from Bennington College and time spent at the Architectural Association in London, Tom Sachs set out to explore his options. Having worked for design heavies like Frank O. Gehry and Tom Dixon, it wasn't until his infamous holiday window for Barneys in New York that he established himself as an independent creative force. Ever after, Sachs and his team at Allied Cultural Prosthetics have been busy at work. Sachs' work is included in the collections of the Solomon R. Guggenheim Museum, the Whitney Museum of American Art and the San Francisco Museum of Modern Art.

Tom Sachs (bn. 1966) lives and works in New York, USA.« (<http://www.kultureflash.net/archive/56/design.html>)









CHANEL

CHANEL

CHANEL

CH



»Contrary to what you may think, **the brands that Sachs appropriates aren't upset by his work.** In fact, the fashion industry in particular gets a kick out of it. Apparently, people at the Prada Art Foundation think his Prada Toilet is cool. They even offered him an unlimited supply of shoeboxes.

Sachs' humor is part liberal arts sophisticate, part teenage boy. While we snicker at his clever cultural riffs, what really seems to resonate is the unexpected **transformation** of an innocuous object, like a Hermes box that morphs into a handgrenade; the work is both lethal and precious. **You could say that Tom Sachs has channeled the incongruity of the world and made it into his very own brand.**« (<http://www.kultureflash.net/archive/56/piece.html>)





# 明和電機 事業報告ショー

## 2005年度

www.maywadenki.com

東京：ルミネtheよしもと (問)03-5339-1112  
4月2日(土) 19:00~21:00  
前売り ¥2,000 当日 ¥2,500 (全席指定)

大阪：うめだ花月 (問)06-6311-4347  
4月10日(日) 20:00~22:00  
前売り・当日 ¥2,500 (全席指定)

チケットの取扱い：東京：3月25日、前売りチケット発売開始(チケットぴあ/ローソン) 当日：4月2日、当日券発売(チケットぴあ/ローソン/ONプレイガイド) 大阪：3月25日、前売りチケット発売開始(チケットぴあ/ローソン/ONプレイガイド) 当日：4月10日、当日券発売(チケットぴあ/ローソン/ONプレイガイド)

### 毎年恒例!!

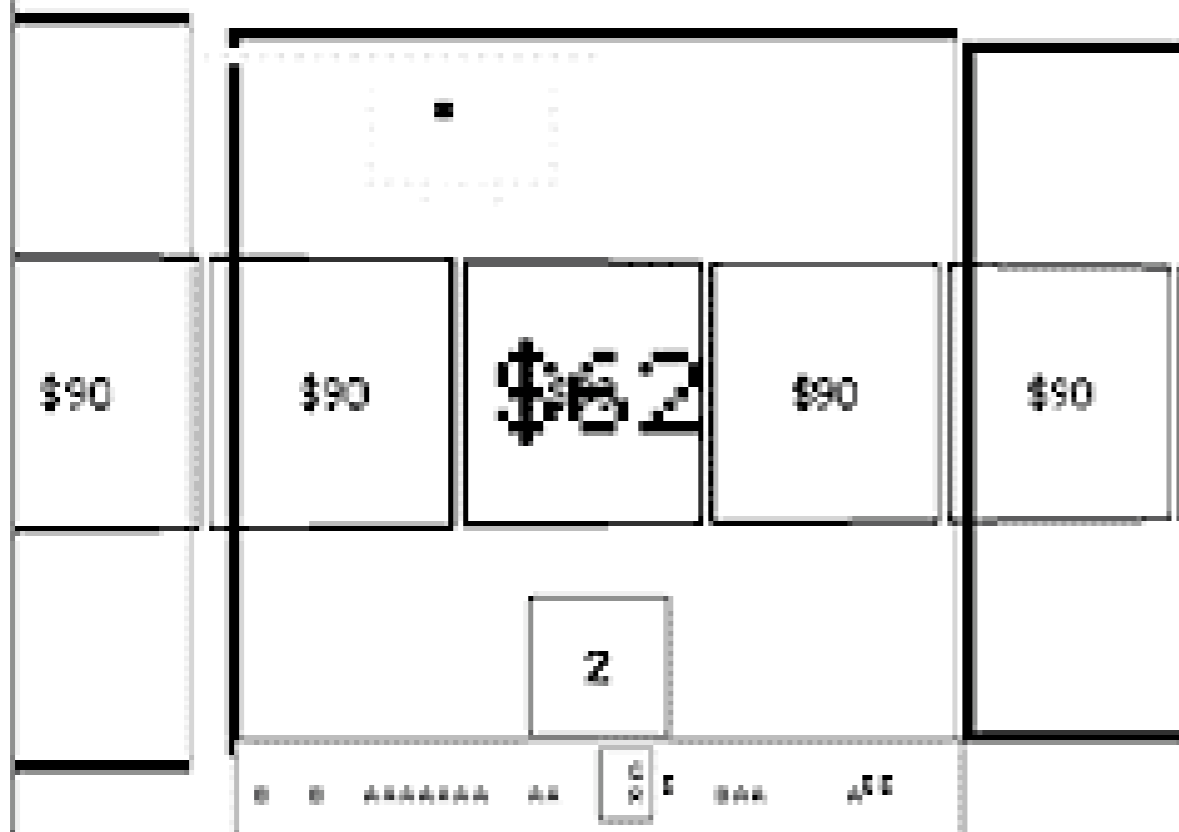
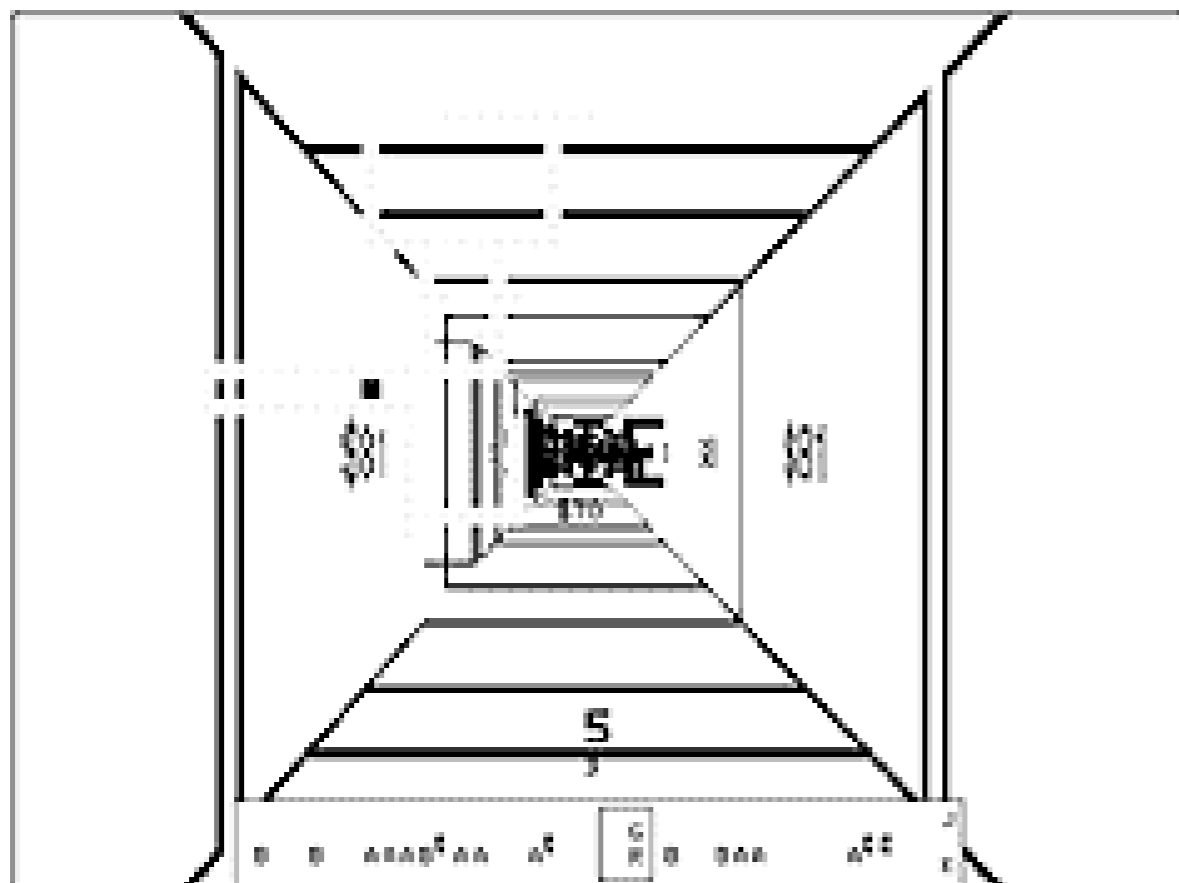
## 今年もやって 参りました、日本で 唯一のお金を取る IR(会社説明会)!!

**ご来場特典!**  
前座(学生服60K)登壇後  
には、特典プレゼント!

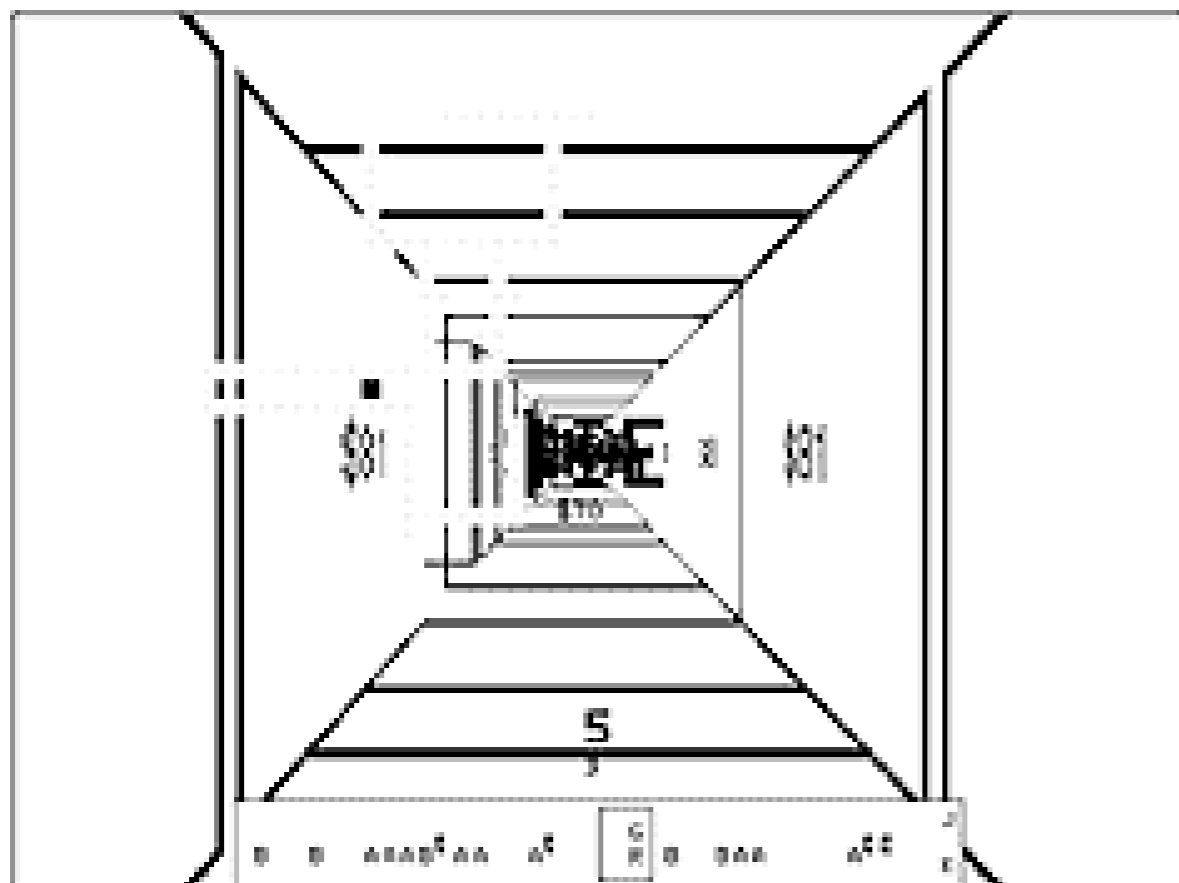
本イベントは、明和電機が主催する会社説明会(IR)の開催形態(「春のイベント」)と異なり、会場限定で開催いたします。ご来場には、ご来場特典として、お土産品(限定品)をご用意しております。

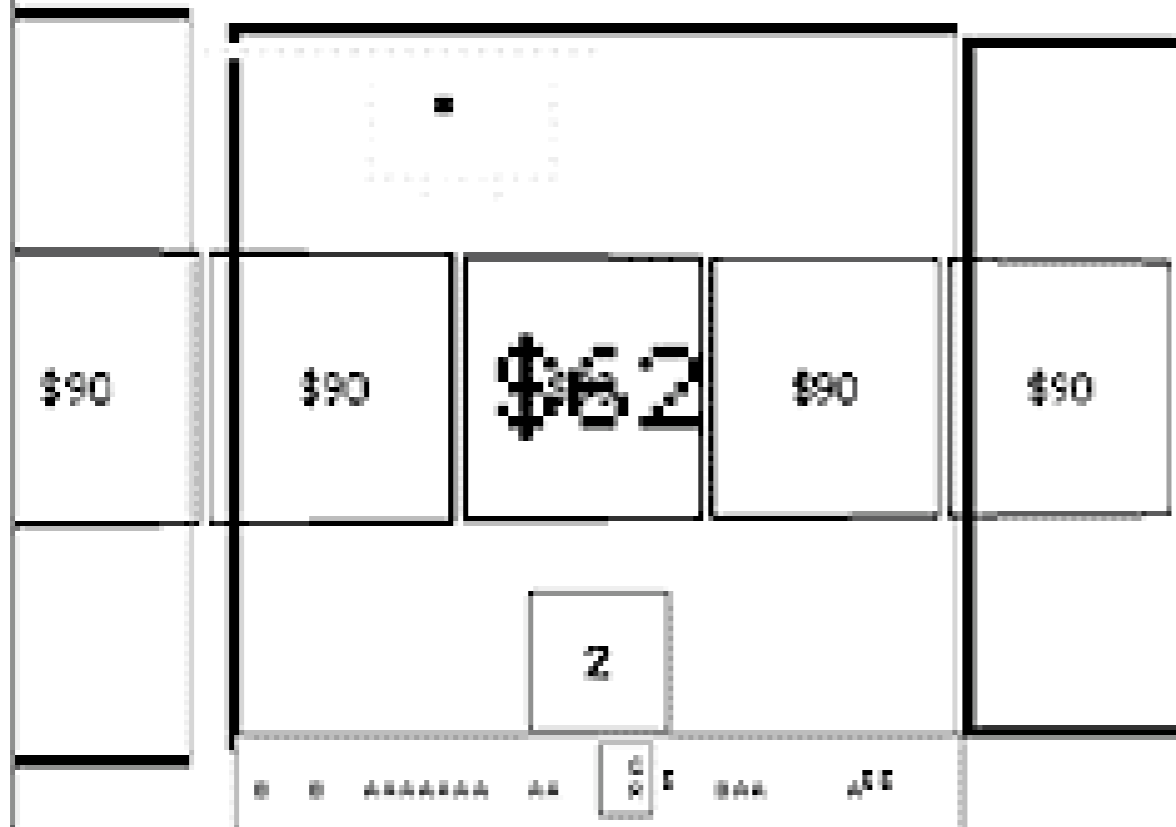
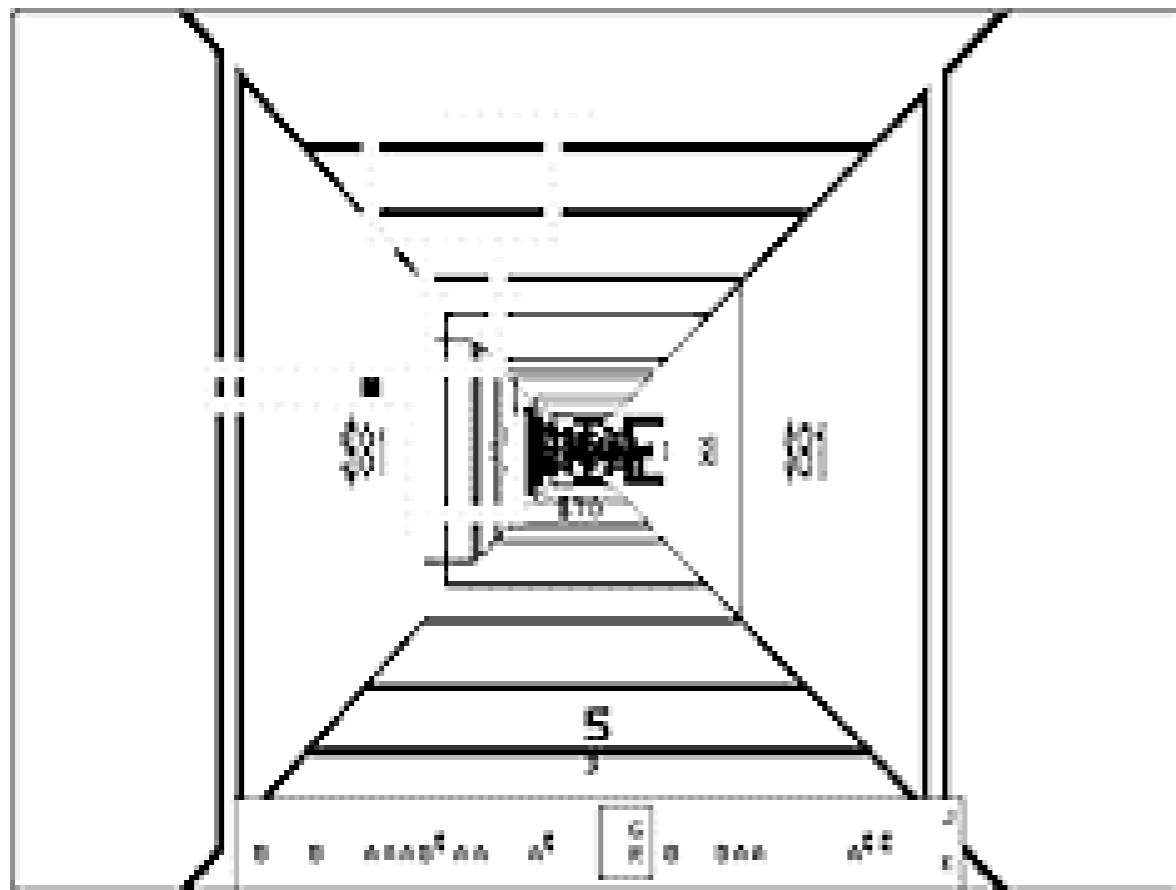
2004年は広島、東京で大規模会を開催。またパリ最新ライブツアー「メトロニカ」を行うなど、様々な活動を行った明和電機。それらの活動の様子は貴重な映像、写真で紹介いたします。4月にパリ・ボンゼドゥーセンター、アメリカ・カーネギーメロン大でおこなった大規模なライブパフォーマンスも再演予定。また、2005年度の活動予定、制作ラインナップを大発表。明和電機の最新情報を知ることが出来ます。













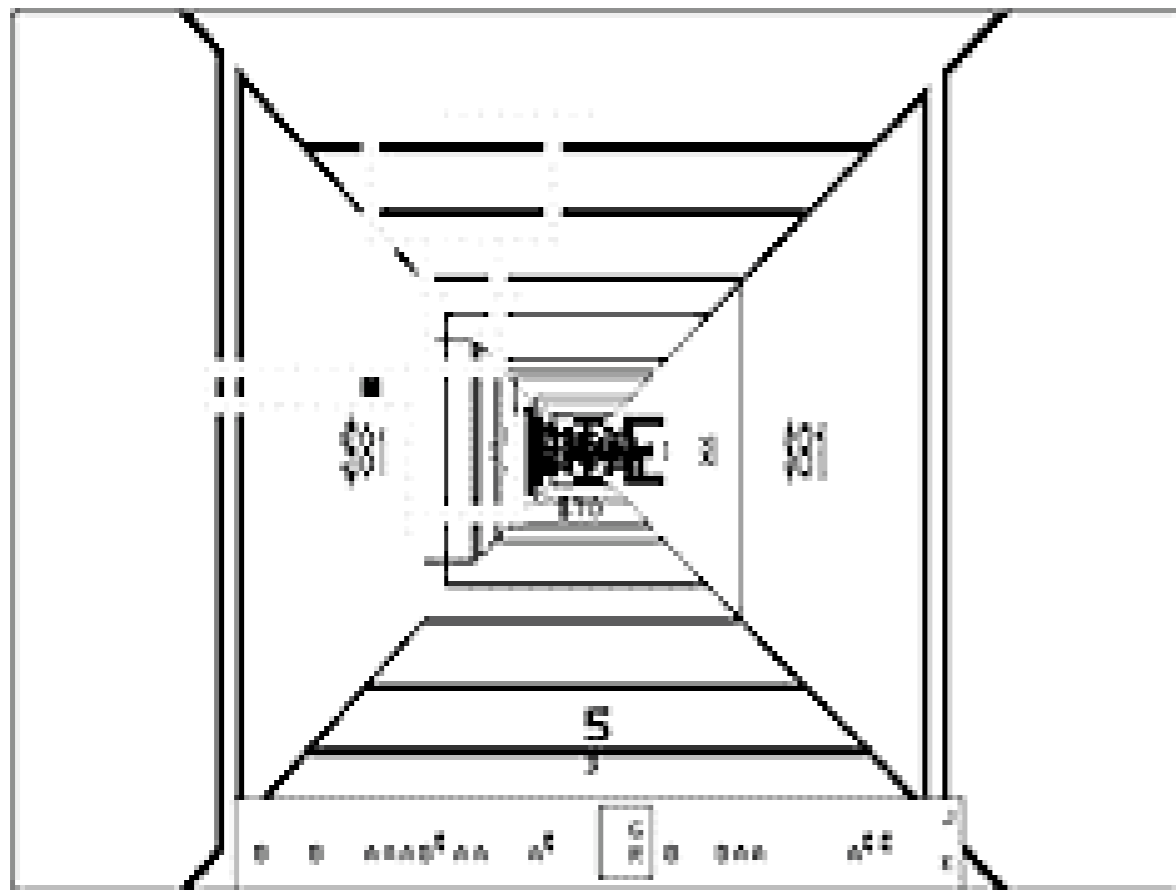
\$90

FLOOR	SCORE	ITEM	HEALTH	AMMO
1 - 1	00000000	00	028 %	032

2

LEVEL	SCORE	LIVES	HEALTH	AMMO
1	100	3	57%	16





# responsibility

---

»The crucial difference is seen to lie in the fact that artists bear ultimate responsibility for whatever objectives they choose to pursue through their work, whereas the forger's central objectives are determined by the nature of the activity of forgery. **Appropriation artists**, by revealing that no aspect of the objectives an artist pursues are in fact built in to the concept of art, **demonstrate artists' responsibility for all aspects of their objectives and, hence, of their products.** This responsibility is constitutive of authorship and accounts for the interpretability of artworks. Far from undermining the concept of authorship in art, then, the appropriation artists in fact reaffirm and strengthen it.« (Sherri Irvin, Appropriation and Authorship in Contemporary Art, *The British Journal of Aesthetics* 2005 45(2):123-137; doi:10.1093/aesthj/ayi015)

HALLIBURTON



Home | Corporate | Energy Services | KBR | News | Community | Careers | MyHalliburton

- Overview
- History
- Health, Safety, Environment
- Corporate Governance
- Locations

Find Solutions by:

- [Alphabetical Index](#)
- [Products and Services Index](#)

Contact Halliburton:

[Email Link](#)

### The Halliburton SurvivaBall™

Halliburton's reputation as a disaster and conflict industry innovator will be cemented by the SurvivaBall™, a one-size-fits-all solution to global warming.

[more >>](#)



### URGENT E-MAIL FRAUD ALERT

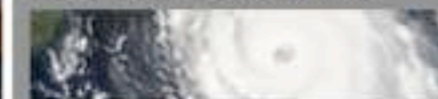
Company Announcements

Search

[Advanced Search](#)

FindIt:

Recent Halliburton News:



[HURRICANE UPDATES](#)

[More Articles >](#)

[Press Statements >](#)

**HALLIBURTON**
[HOME](#) [CORPORATE](#) [PRODUCTS & SERVICES](#) [ENERGY SERVICES](#) [KBR](#) [NEWS](#) [EVENTS](#) [CAREERS](#)
[Overview](#)[History](#)[Health, Safety, Environment](#)[Corporate Governance](#)[Investor Relations](#)[Supplier Relations](#)[Locations](#)

Find Solutions by:

[Products & Services](#)[Alphabetical Index](#)

## Welcome to Halliburton

Founded in 1919, Halliburton is one of the world's largest providers of products and services to the oil and gas industries. The Company adds value through the entire lifecycle of oil and gas reservoirs.

[more>>](#)

### Company Announcements

**5/1/2006**[Halliburton Unveils eRedBook™ Digital Oilfield Toolkit](#)

### ESG

The Energy Services Group (ESG) offers the broadest array of products to the upstream petroleum industry...

[more>>](#)

### KBR

View the [Registration Statement](#) as filed on April 14, 2006, with the Securities and Exchange Commission relating to an initial public offering of KBR, Inc. common stock.

[more>>](#)

Search

 [>](#)

FindIt:

#### Recent Halliburton News:

5/9/2006

[SHELL AWARDS HALLIBURTON](#)

...

5/3/2006

[HALLIBURTON TO ACQUIRE ...](#)

5/3/2006

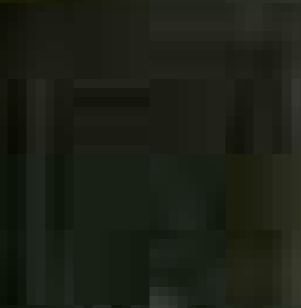
[KBR COMPLETES SALE ...](#)

5/1/2006

[HALLIBURTON UNVEILS ...](#)[News Articles >](#)[Press Statements >](#)

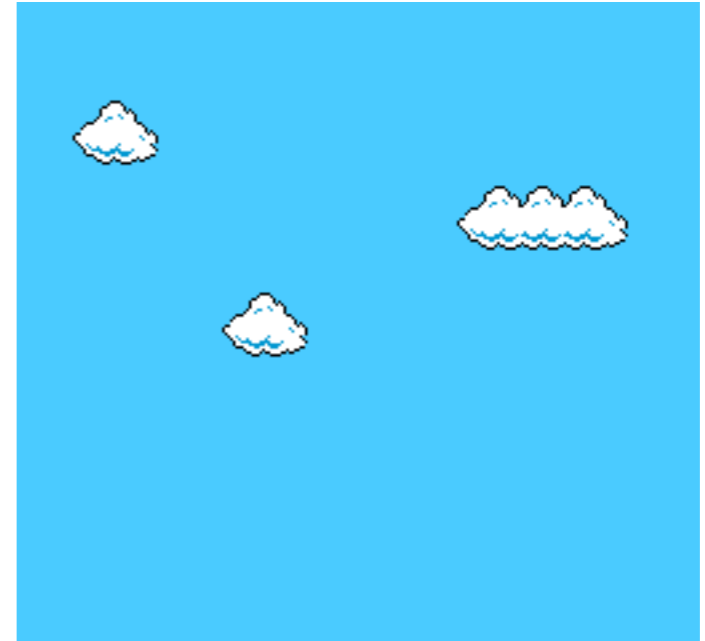
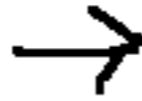






Small text or labels, possibly names or numbers, are visible on the wall or a display board in the middle-left area.

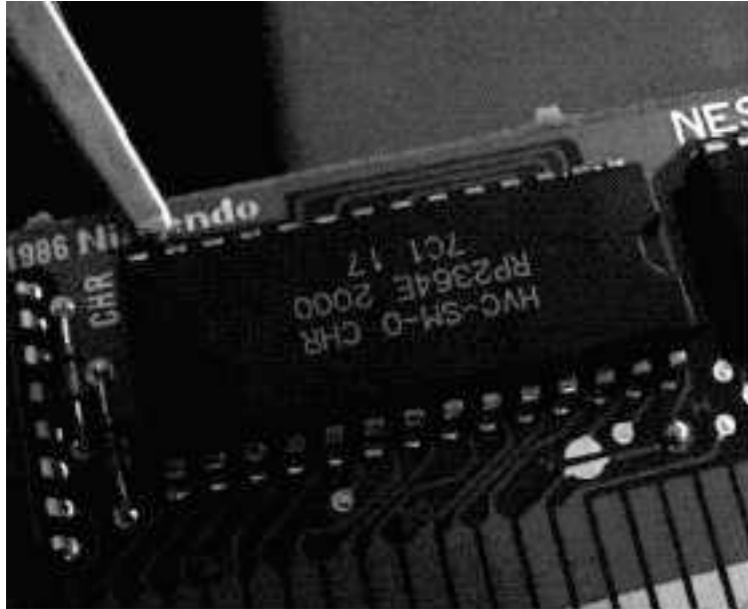




# super mario clouds - cory arcangel (2002/3)

---

»In 2002 (or was it 2003, hmmm?), I posted a tutorial on the Internet about a project I made called "Super Mario Clouds". **In this work, I took an old Super Mario Brothers Nintendo video game and erased everything but the clouds.** This project was very much in the line of the stuff various BEIGE representatives (Paul, Joe, + Joe) were doing then. Anyway, after many years, I got alot of emails about this page, and realized there were some things I could have written better. Plus, I ended up changing the code cause my laptop was stolden (and the code along with it). So, I have redone this page below. In section 1 is the source code with commentary, and in section 2 is alittle tutorial on how to make your own version of this cartridge if u aren't afraid of soldering irons...before we get started, if you want all the good stuff here it is: the ROM for this is here, and the source code is here. **If you are just interested in learning how to make your own version, scroll down to section 2.**« (<http://www.beigerecords.com/cory/>)



a



a



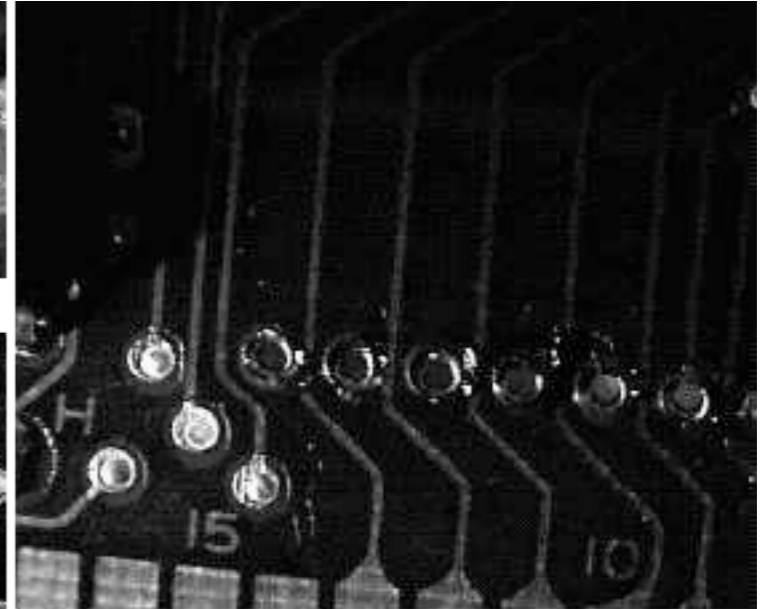
b



g



i



h



b



c



d



j



j



k



e



e



f



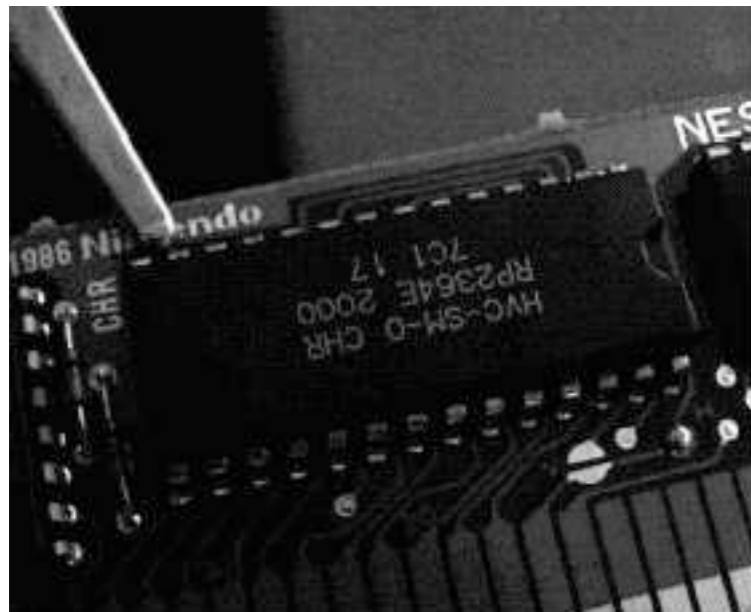
l



l



m



a



a



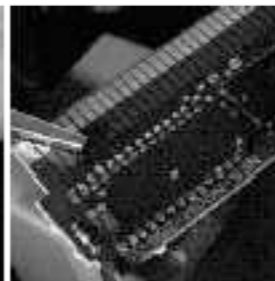
b



b



c



d



e



e



f

DOZENS OF HACKS AND HOW-TOS FOR YOUR GEAR **Premiere Issue!**

# Make:

technology on your time



**181**  
pages of  
**D.I.Y.**  
technology

**[AERIAL PHOTOGRAPHY NOW WITH KITES!]**

**BUILD YOUR OWN KITE RIG USING THE PLANS INSIDE!**



*How to Make a Magnetic Stripe Card Reader*

*Backyard Monorails  
XM Radio Hacks  
iPod Tricks  
Blogging Made Simple*

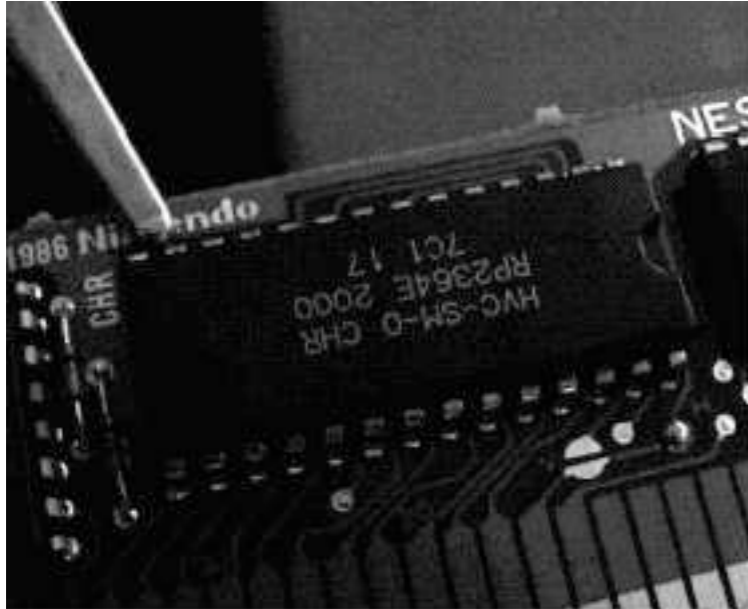
50 = 84

**REAL-LIFE REVIEWS OF USEFUL GADGETS!**

96 106

O'REILLY





a



a



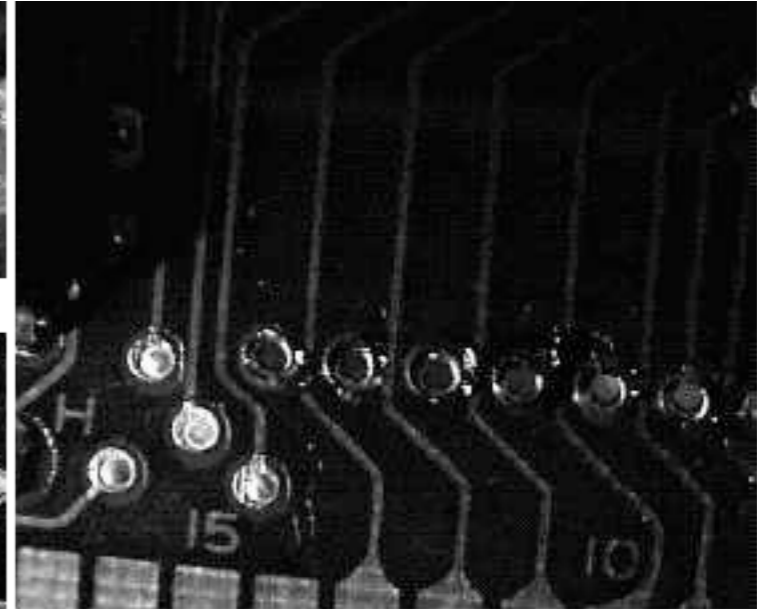
b



g



i



h



b



c



d



j



j



k



e



e



f



l



l



m



dead-in-iraq

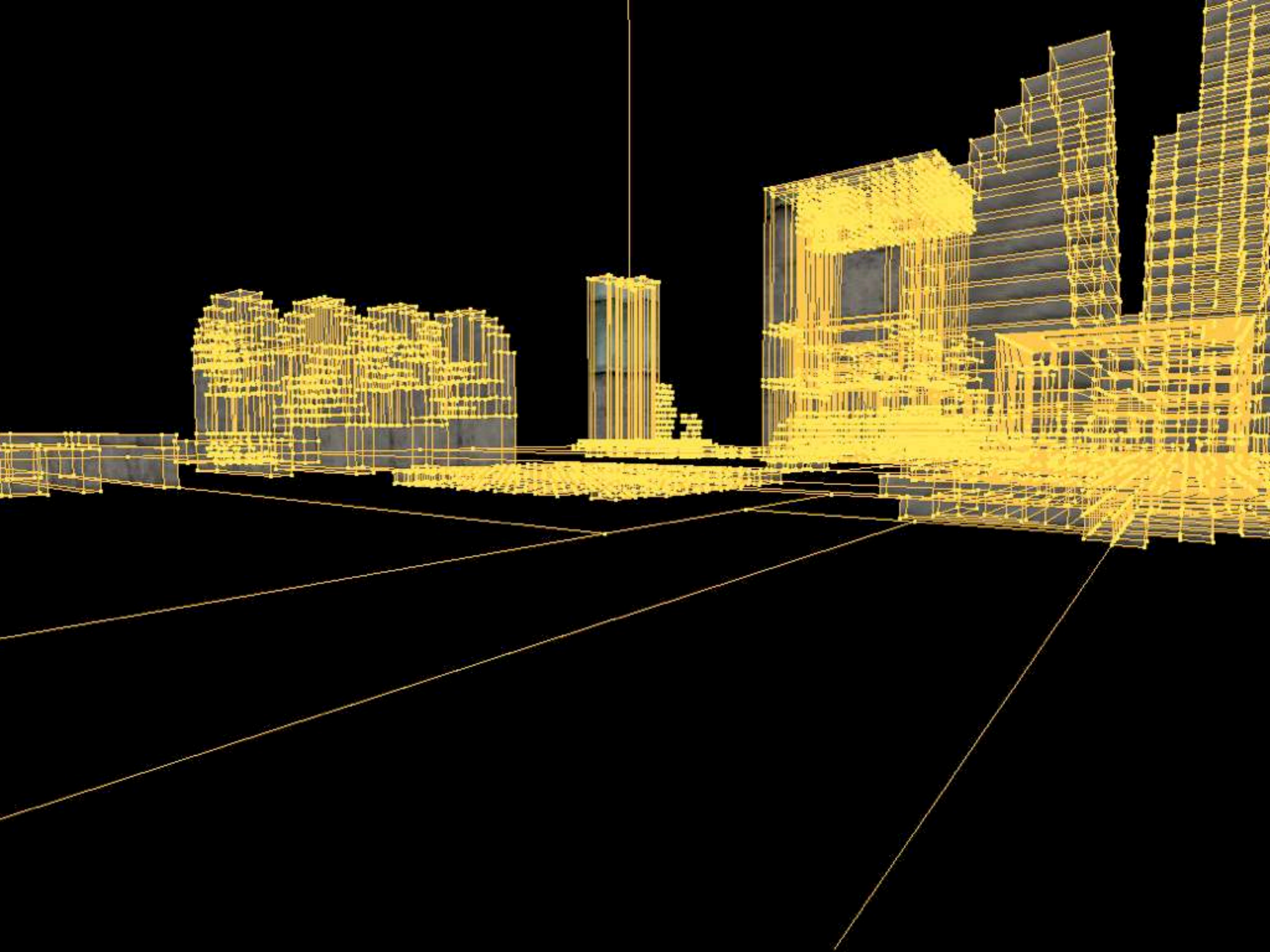
joseph delappe, 2005



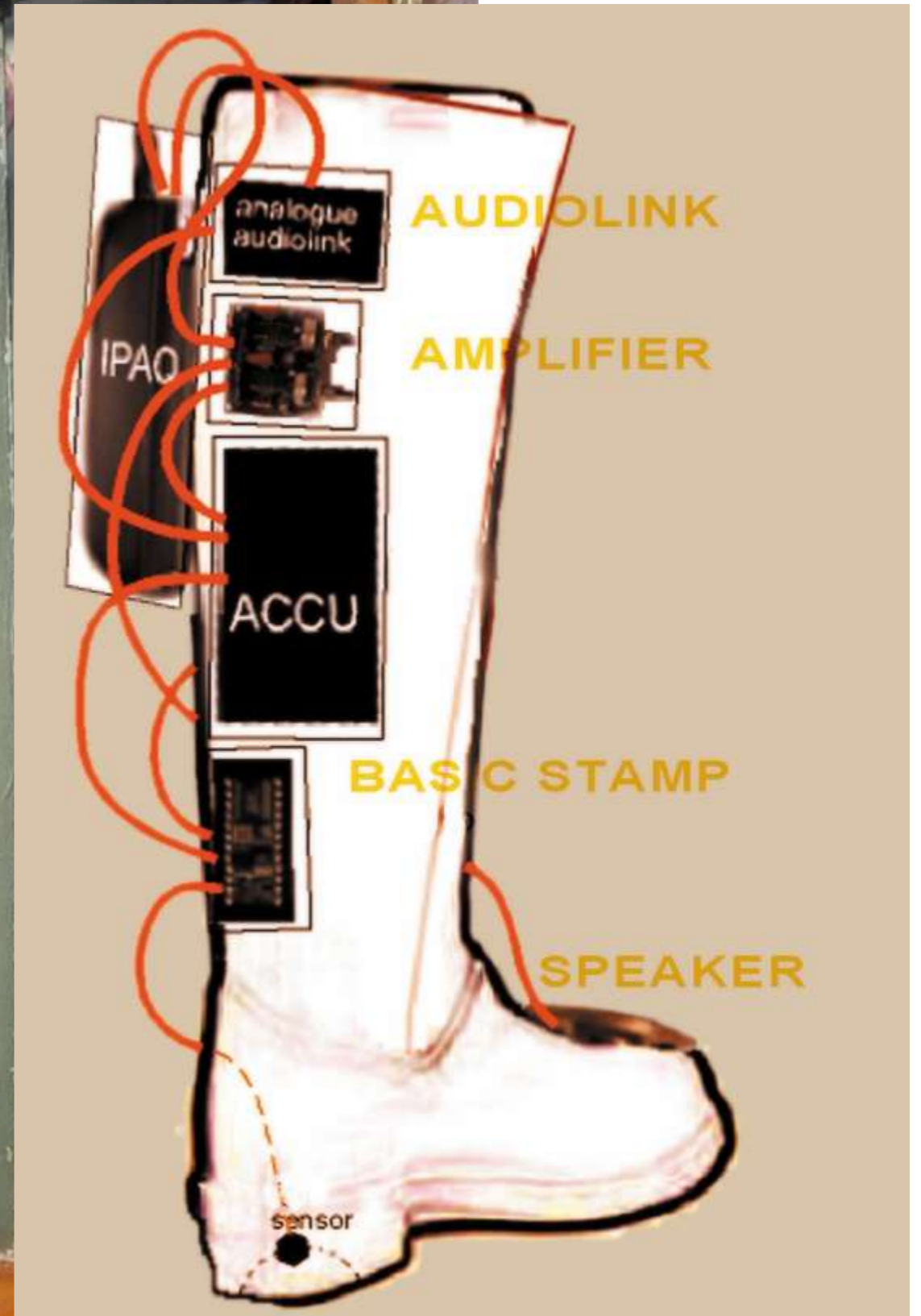
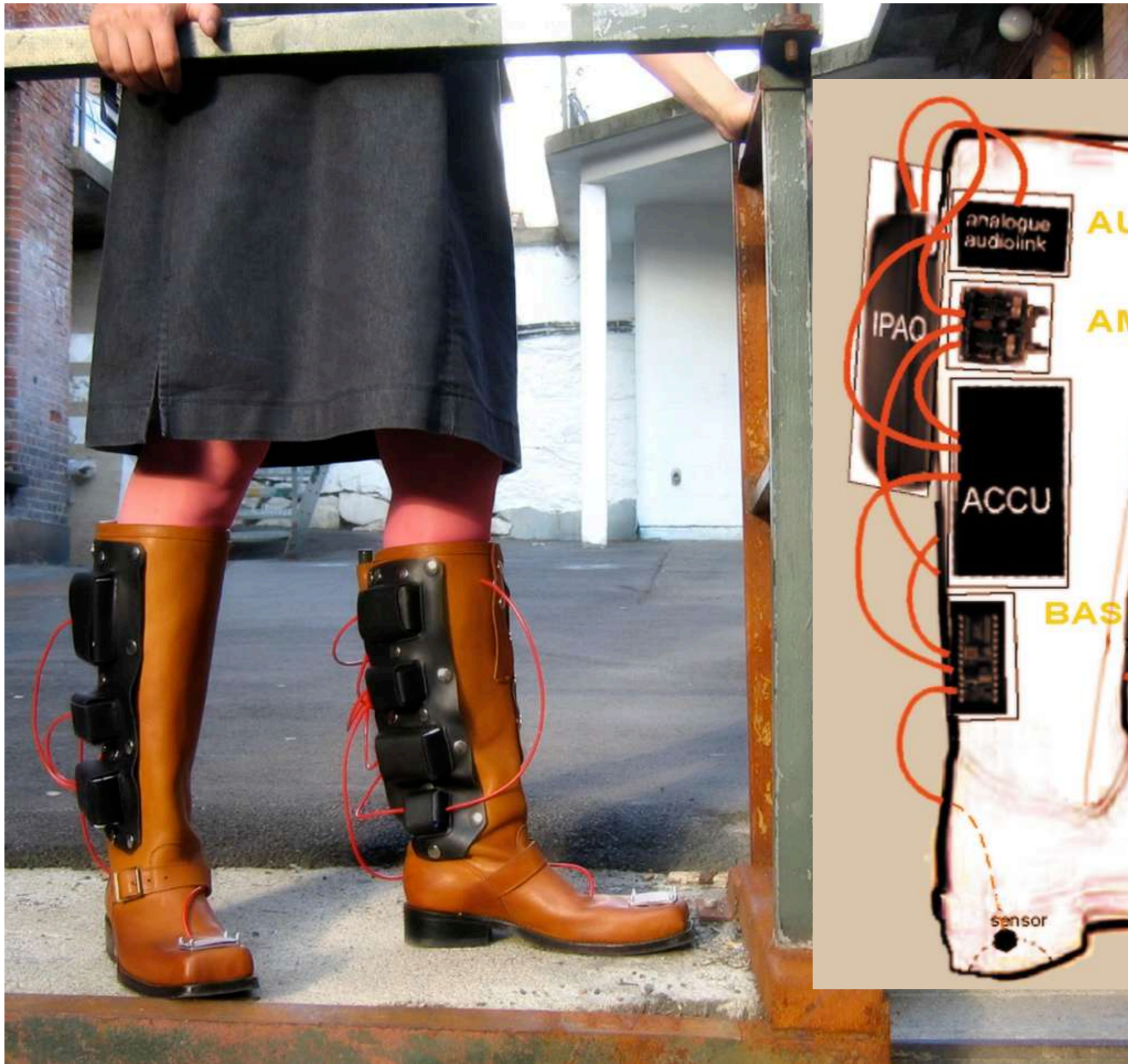
telezone

ken goldberg et al., 1999











### Beyond the Beyond

Sunday, 5 September 2004

## Surely the State of the Art in Ars Electronica Footgear

Now Playing: eerie synth babble in the Brucknerhaus

"Seven Mile Boots" by Laura Beloff, Erich Berger and Martin Pichlmair.

<http://randomseed.org/sevenmileboots/text.html>



- Entries by Topic
- [All topics](#) <<
- [Musica Globalista](#)
- [The Guest](#)
- [Dad](#)

- Control Panel
- [Edit your Blog](#)
- [Build a Blog](#)
- [View other Blogs](#)
- [RSS Feed](#)
- [View Profile](#)

- Wired Magazine
- [Wired Magazine](#)
- [Gadget Lab Archive](#)
- [Subscribe to Gadget Lab](#)

- Blog
- [Tripod Blog Builder](#)
- [Webmonkey Blog](#)
- [Wired News](#)

- Going Beyond
- [Boing Boing](#)
- [Viridian Design](#)
- [Blogdex](#)
- [The Bruce Sterling Online](#)



Have 25 Years of Progress Helped? [Go to this Story](#)

Change gallery:

[« back](#)  **Image 3 of 8** [next »](#)



[« back](#)

[next »](#)

These boots contain a complete wireless LAN. If the wearer happens to wander through a wireless hot spot, she can have her boots convert her e-mail messages into spoken text, which the boots will read aloud. Project by Laura Beloff, Erich Berger and Martin Pichlmaier.  
Photo: Courtesy of Ars Electronica Center



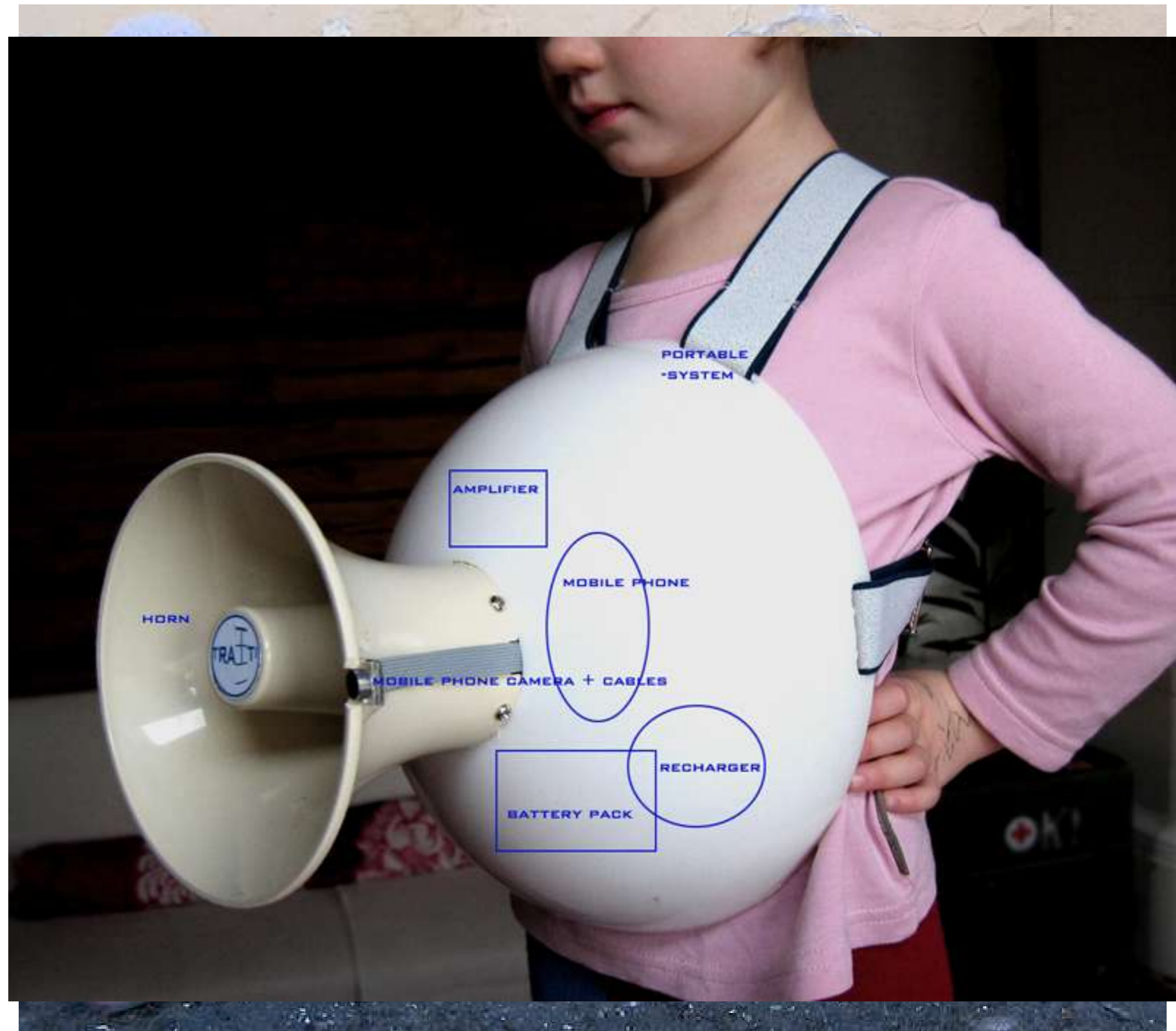
Jupiter















```
Processing - 0114 Beta

flipper_1 geometry

// flipper test

import processing.opengl.*;

boolean opengl = true;

float rotator = 0.0;
float velocity = 3.0;
Vec3D ballLocation, ballDirection;

boolean leftPressed = false, rightPressed = false;
boolean leftCollided = false, rightCollided = false;

Vec3D boardSize;

void setup() {
  size(800, 600, OPENGL);
  // noStroke();
  // fill(0, 102, 153, 26);
  noFill();
  smooth();

  ballLocation = new Vec3D(0,0,0);
  ballDirection = new Vec3D(random(-0.5,0.5),0,random(-1.0,0.0));
  ballDirection.normalise();

  boardSize = new Vec3D(600,50,1000);

  // println(ballDirection.x + " " + ballDirection.y + " " + ballDirection.z);
}

void draw() {
```



```
Processing - 0114 Beta

flipper_1 geometry

// flipper test

import processing.opengl.*;

boolean opengl = true;

float rotator = 0.0;
float velocity = 3.0;
Vec3D ballLocation, ballDirection;

boolean leftPressed = false, rightPressed = false;
boolean leftCollided = false, rightCollided = false;

Vec3D boardSize;

void setup() {
  size(800, 600, OPENGL);
  // noStroke();
  // fill(0, 102, 153, 26);
  noFill();
  smooth();

  ballLocation = new Vec3D(0,0,0);
  ballDirection = new Vec3D(random(-0.5,0.5),0,random(-1.0,0.0));
  ballDirection.normalise();

  boardSize = new Vec3D(600,50,1000);

  // println(ballDirection.x + " " + ballDirection.y + " " + ballDirection.z);
}

void draw() {
```

