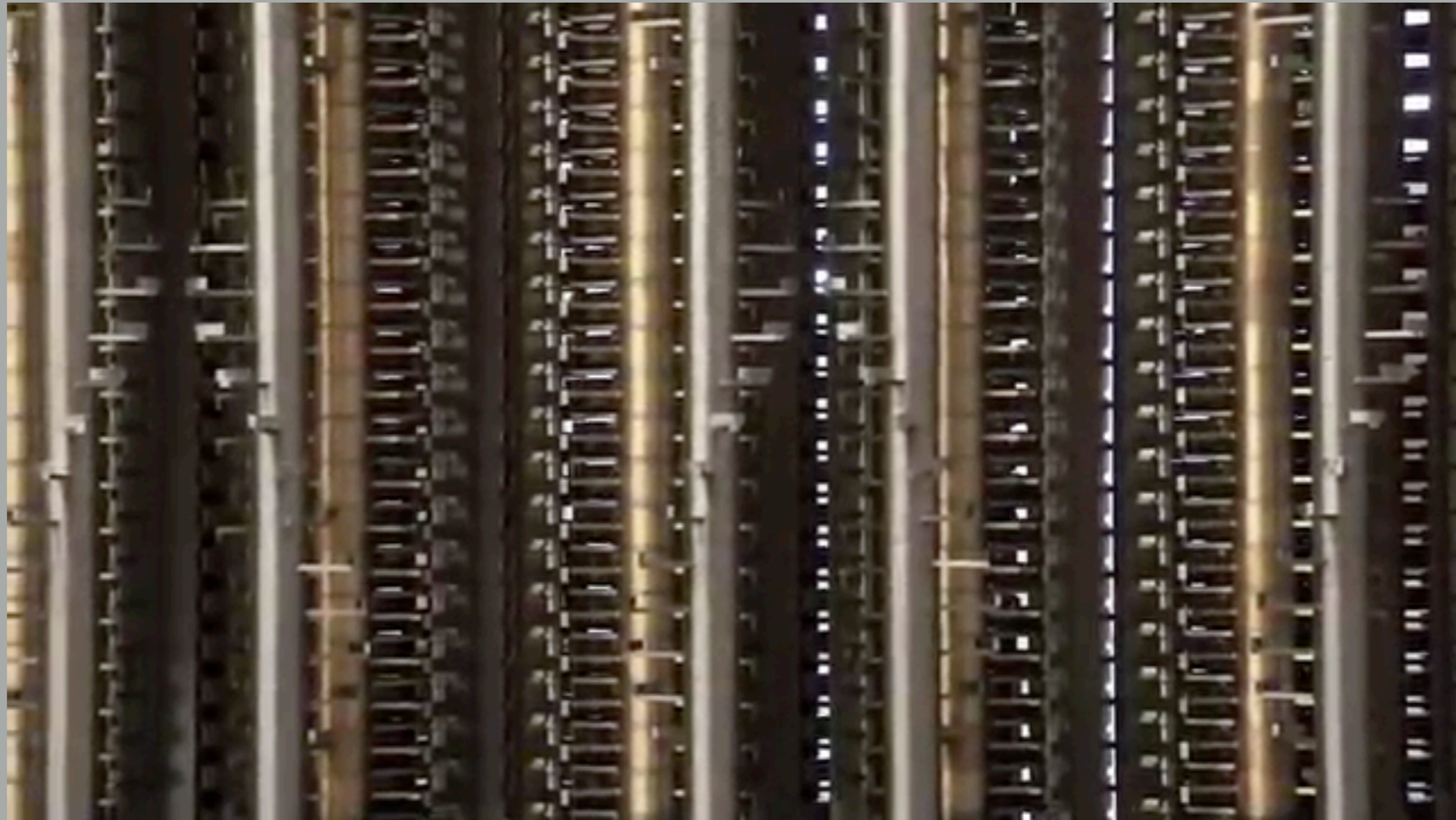


1840 Charles Babbage Analytical Engine



1855 Charles Babbage Difference Engine

A Selective Circuit

A relay A is to operate when any one, any three or when all four of the relays w, x, y, and z are operated. The hinderance function for A will evidently be:

$$A = wxys + w'x'ys + w'xy's + w'xys' + wx'y's + wx'ys' + wxy's'$$

Reducing to the simplest series-parallel form:

$$A = w[x(ys + y's') + x'(y's + ys')] + w'[x(y's + ys') + x'y's]$$

This circuit is shown in Fig. 30. It requires 20 elements.

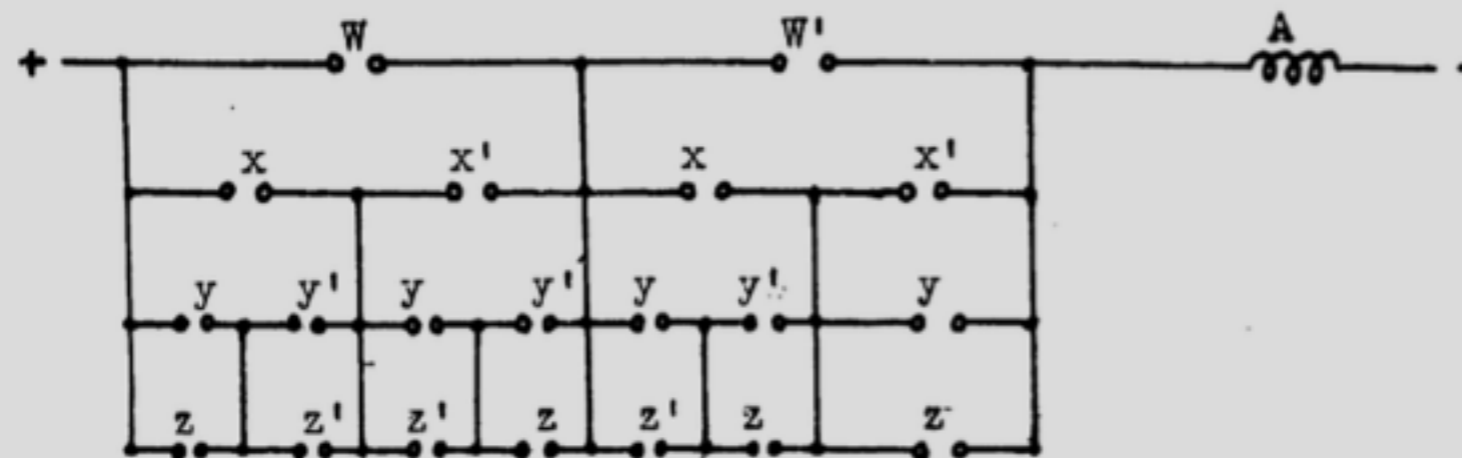
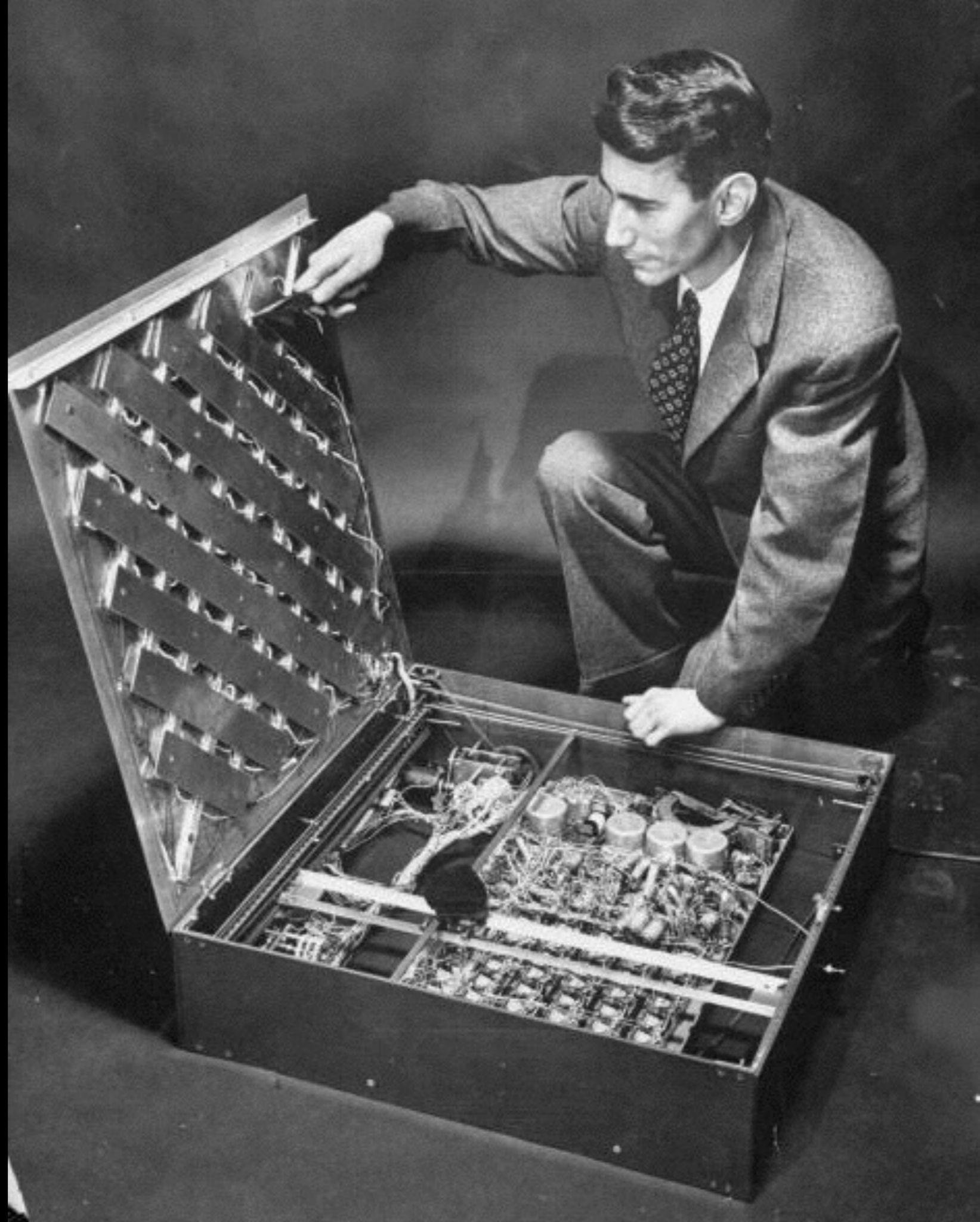
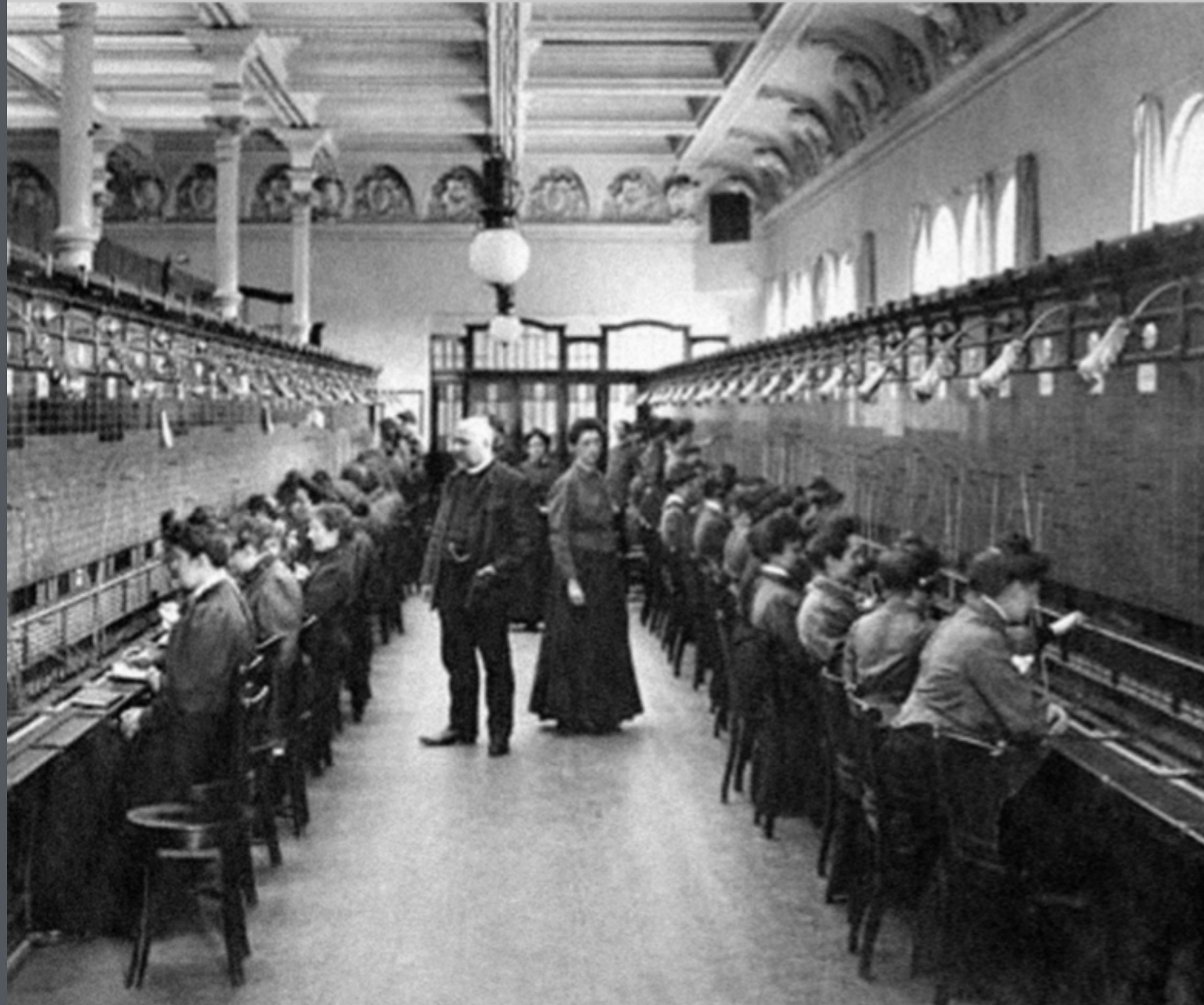
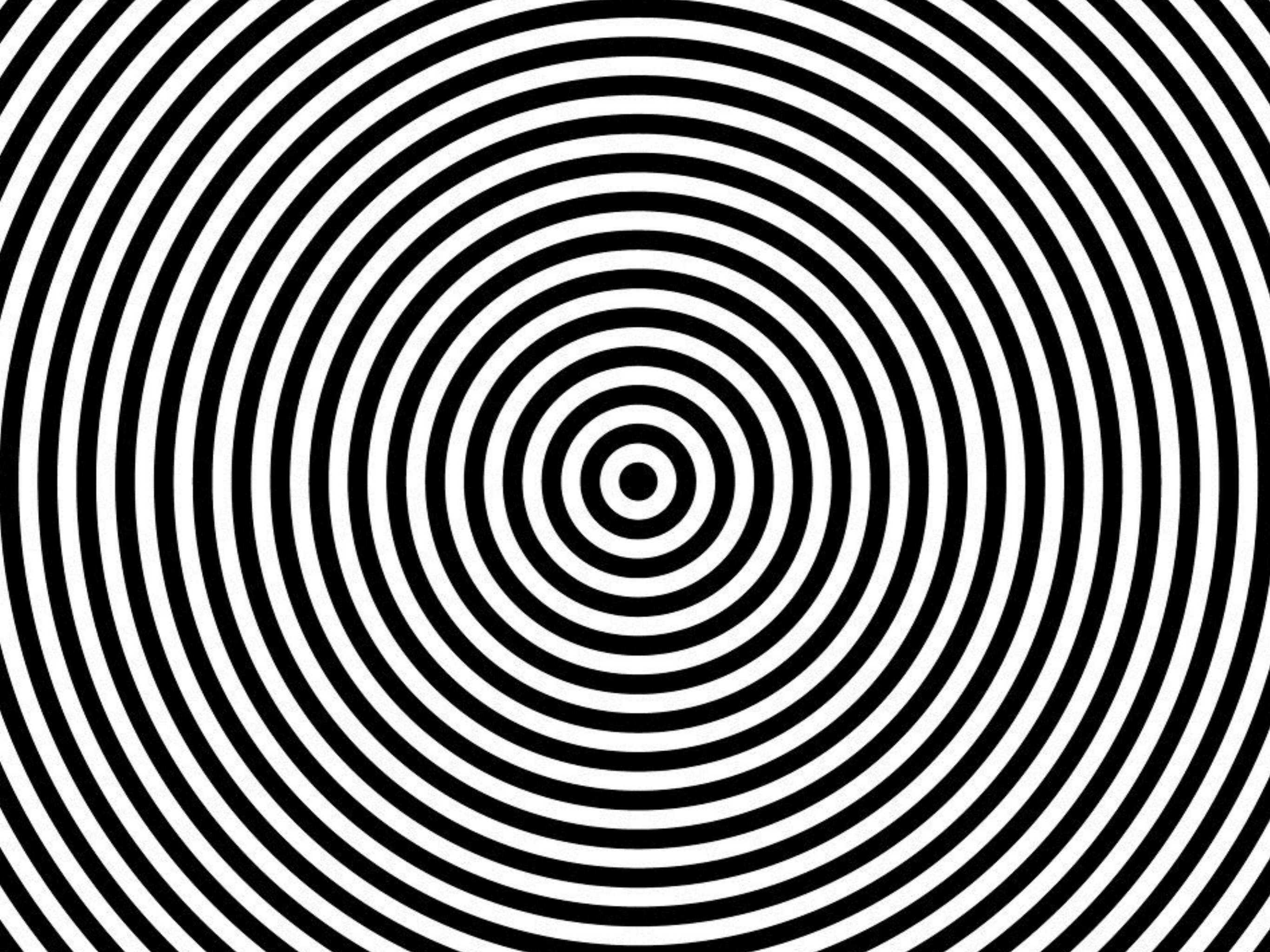


FIG. 30

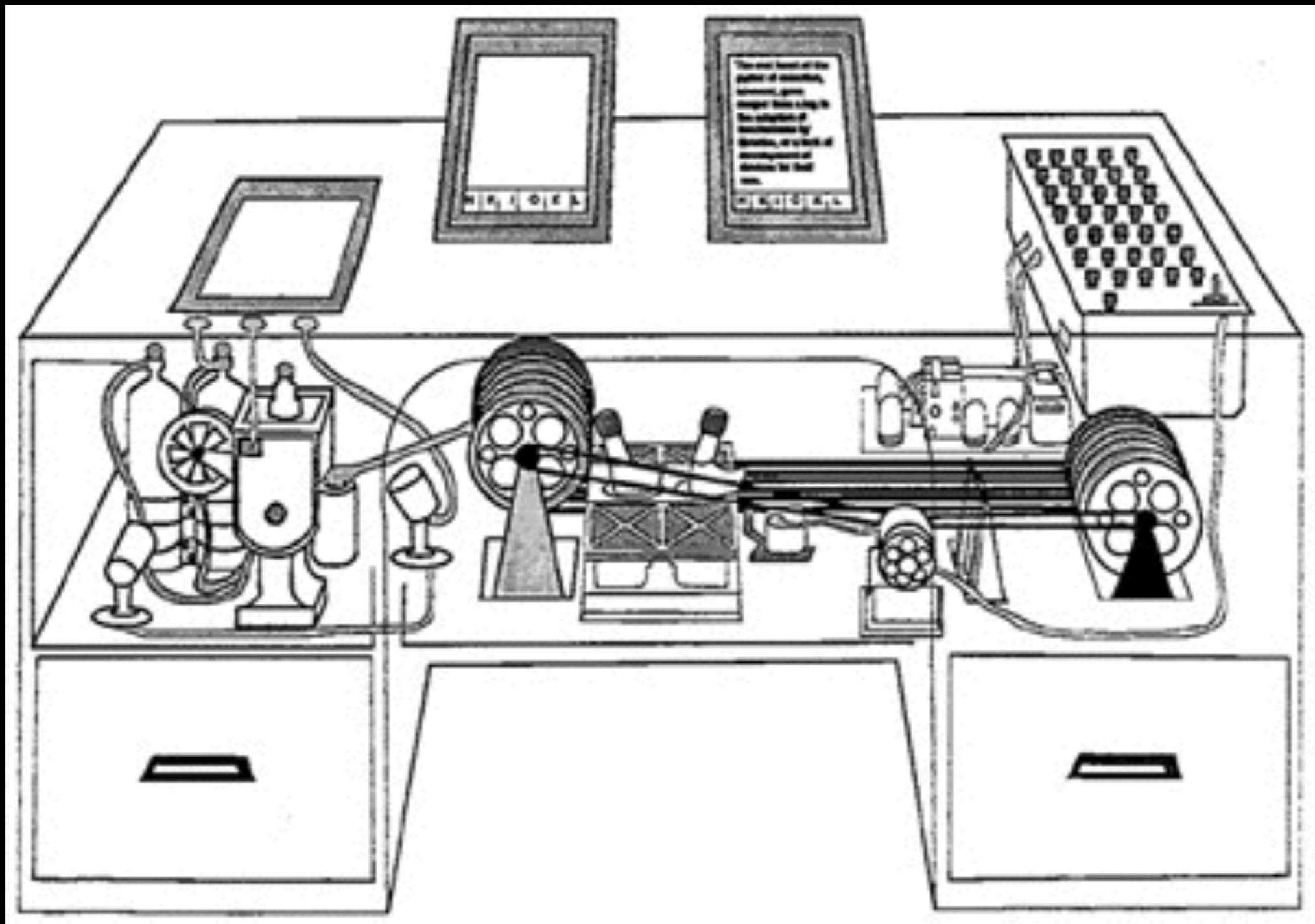
1940 Claude Shannon A Symbolic Analysis of Relay and Switching Circuits



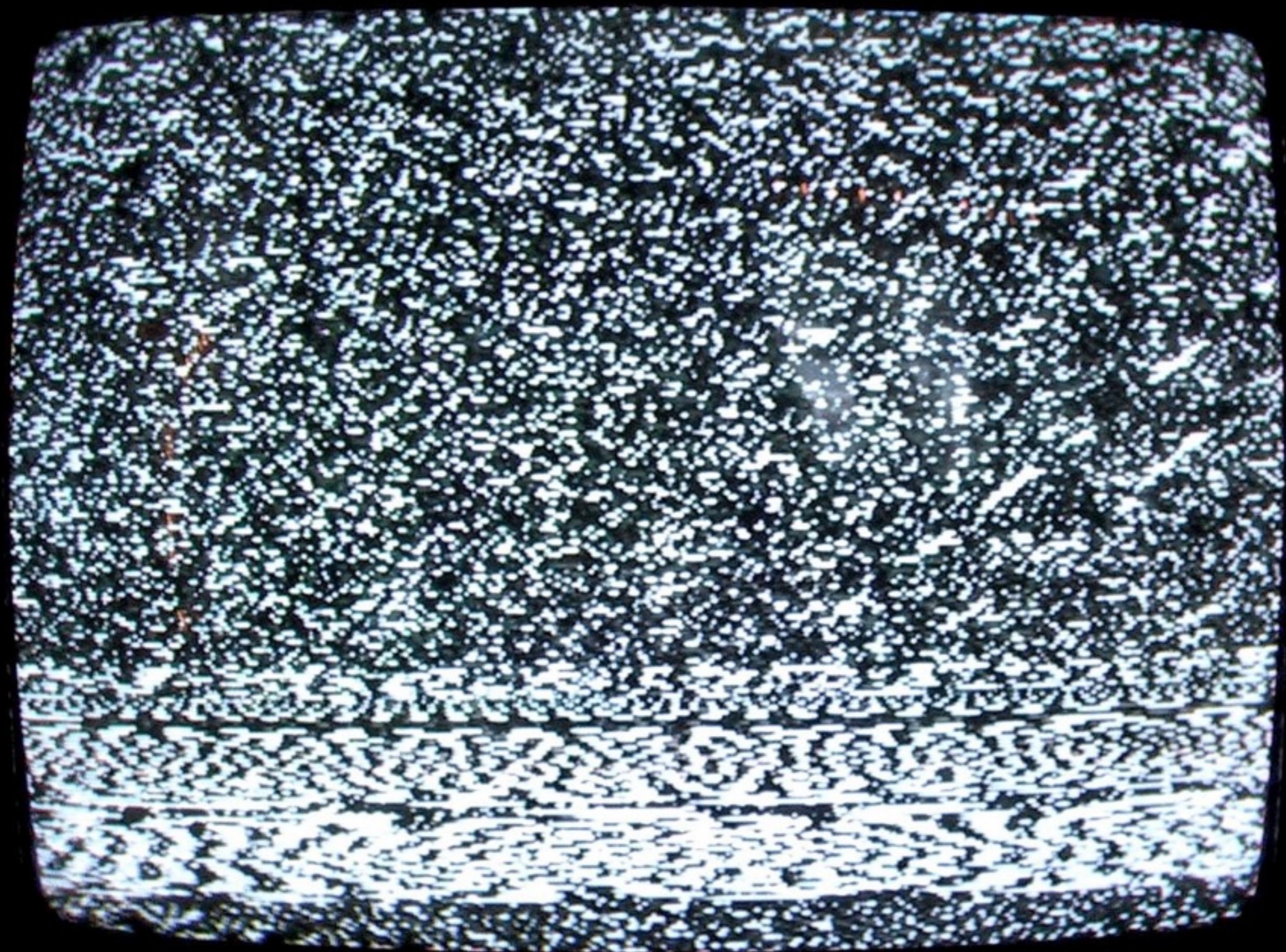








1945 Memex Vanevar Bush



transmissão

muda o entendimento do que é presença

Bertolt Brecht «The Radio as an Apparatus of Communication»

[Excerpt]

In our Society one can invent and perfect discoveries that still have to conquer their market and justify their existence; in other words discoveries that have not been called for. Thus there was a moment when technology was advanced enough to produce the radio and society was not yet advanced enough to accept it. The radio was then in its first phase of being a substitute: a substitute for theater, opera, concerts, lectures, café music, local newspapers, and so forth. This was the patient's period of halcyon youth. I am not sure if it is finished yet, but if so then this stripling who needed no certificate of competence to be born will have to start looking retrospectively for an object in life. just as a man will begin asking at a certain age, when his first innocence has been lost, what he is supposed to be doing in the world.

As for the radio's object, I don't think it can consist merely in prettifying public life. Not is radio in my view an adequate means of bringing back coziness to the home and making family life bearable again. But quite apart from the dubiousness of its functions, radio is one-sided when it should be two-

It is purely an apparatus for distribution, for mere sharing out. So here is a positive suggestion: change this apparatus over from distribution to communication. The radio would be the finest possible communication apparatus in public life, a vast network of pipes. That is to say, it would be if it knew how to receive as well as to transmit, how to let the listener speak as well as hear, how to bring him into a relationship instead of isolating him. On this principle the radio should step out of the supply business and organize its listeners as suppliers. Any attempt by the radio to give a truly public character to Public occasions is a step in the right direction.

Whatever the radio sets out to do it must strive to combat that lack of consequences which makes such asses of almost all our public institutions. We have a literature without consequences, which not only itself sets out to lead nowhere, but does all it can to neutralize its readers by depicting each object and situation stripped of the consequences to which they lead. We have educational establishments without consequences, working frantically to hand on an education that leads nowhere and has come from nothing.

The slightest advance in this direction is bound to succeed far more spectacularly than any performance of a culinary kind. As for the technique that needs to be developed for all such operations, it must follow the prime objective of turning the audience not only into pupils but into teachers. It is the radio's formal task to give these educational operations an interesting turn, i.e. to ensure that these interests interest people. Such an attempt by the radio to put its instruction into an artistic form would link up with the efforts of modern artists to give art an instructive character. As an example or model of the exercises possible along these lines let me repeat the explanation of »Der Flug der Lindberghs« that I gave at the Baden-Baden music festival of 1929.

ENKUNGEN ZU VERMEIDEN, BETEILIGT SICH
E AN DER MUSIK (HIERIN AUCH DEM
OLGEND: TUN IST BESSER ALS FÜHLEN)
MUSIK MITLIEST UND IN IHR FEHLENDE
UMMT ODER IM BUCH MIT DEN AUGEN
IM VEREIN MIT ANDEREN LAUT SINGT.



Fig. 1. Bertolt Brecht, *The Lindbergh Flight*, stage performance of the radio play with demonstration of the audience participation, Baden-Baden 1929



1984 Good Morning Mr. Orwell

participação

muda o entendimento do que é observação



1969 Bruce Naumann Live Taped Corridor

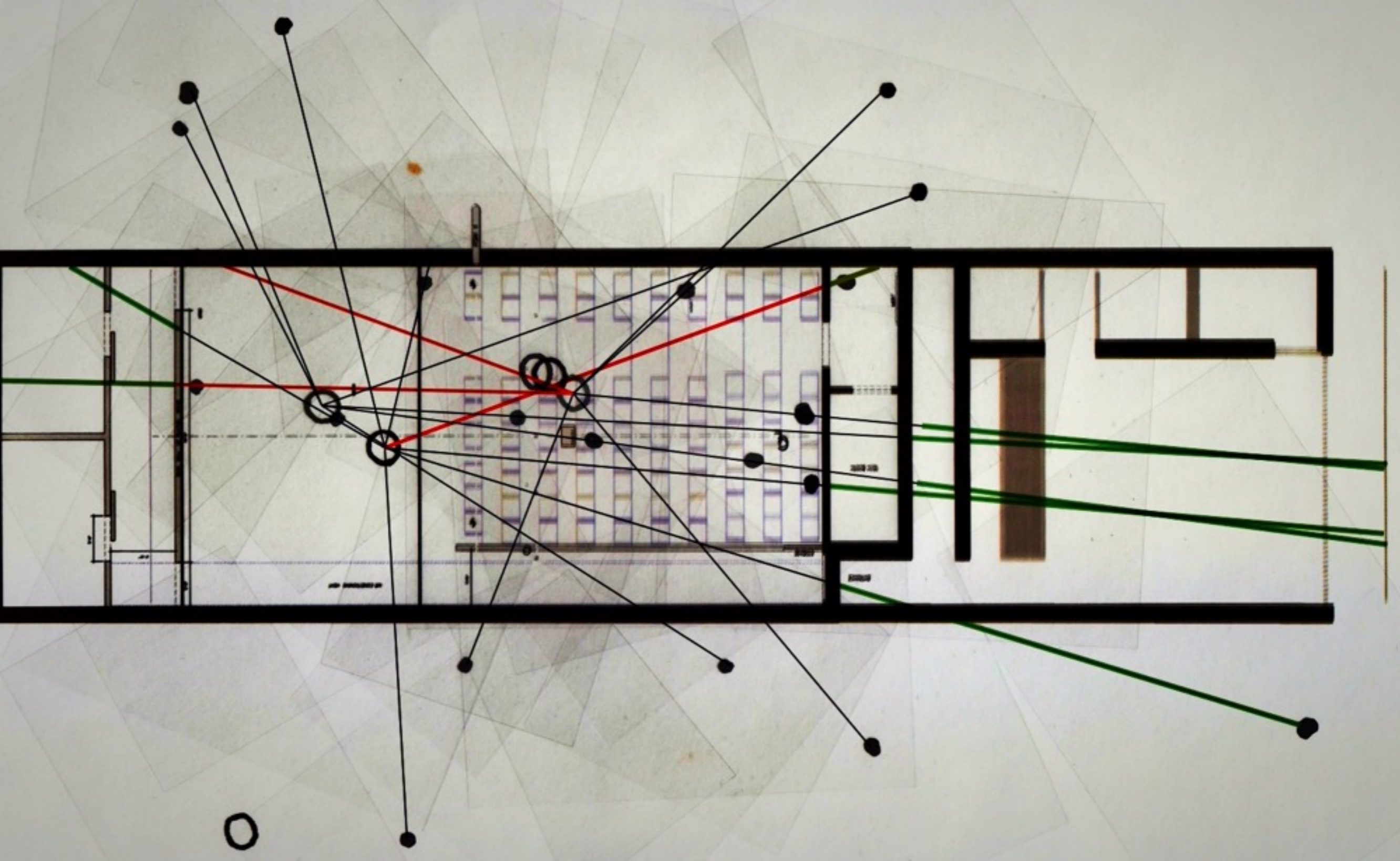
<http://www.medienkunstnetz.de/works/live-taped-video-corridor/video/1/>



1989 Videoplace Myron Krueger

aleatório

muda o entendimento do que é seqüência

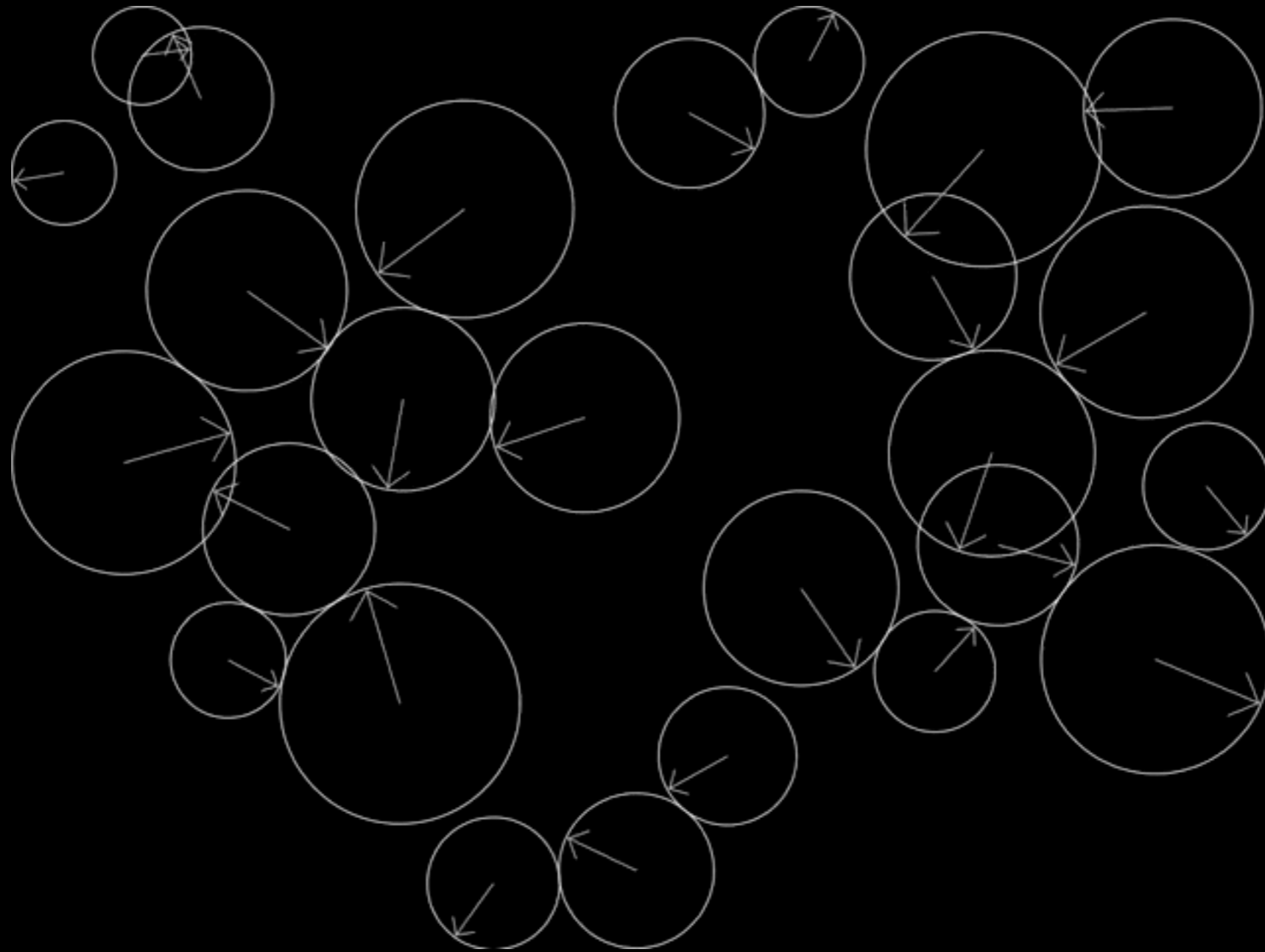


1965 John Cage Variations V





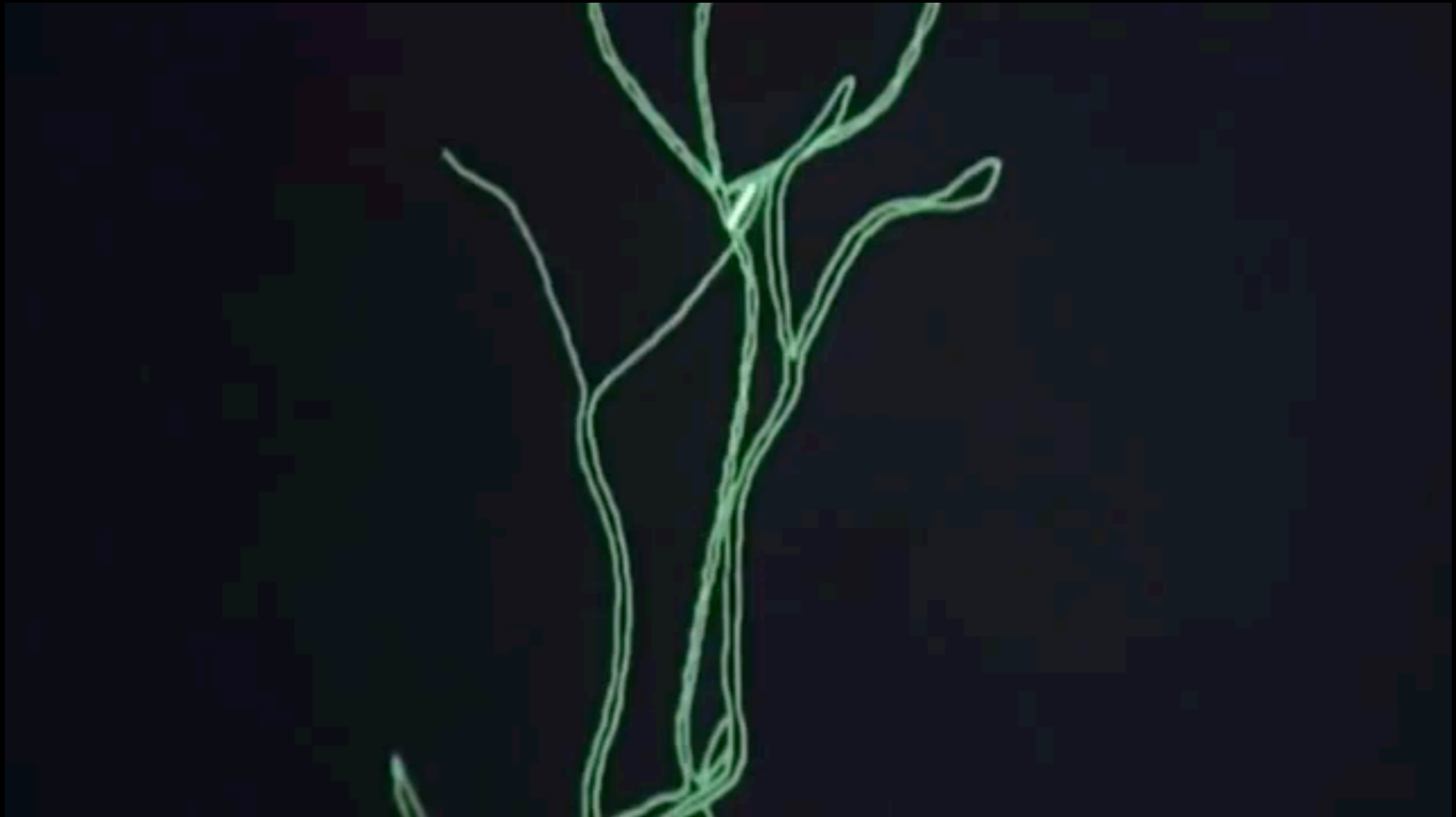
1961 Raymond Queneau Cent Mille Milliards de Poèmes



2004 Casey Reas Processes

autômatos

muda o entendimento do que é humano



1968-1985 Aaron Harold Cohen



1990 Portrait One Luc Couchersne



Oculus
Development Kit

Oculus

redes

utopias e distopias



2002 Kingdom of Piracy Shu Lea Cheang



Stealing 1 million Facebook profiles, filtering them with face-recognition software, and then, posting them on a custom-made dating website, sorted by their facial expressions characteristics.

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- **LAST UPDATE: 5° Press Release, 19/1/2012**
- **Releases: 4°, 7/9; 3°, 7/4; 2°, 10/2; 1°, 2/2/11**
- **The Social Experiment, the audience's reaction**
- **The Legal Dispute Letters with Facebook**
- **The Media coverage with 1000 reviews & TV news**
- **Pictures of the art installation for the exhibitions**
- **CNN.com interview about Face to Facebook**
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2011 Alessandro Ludovico Face to Facebook



2006 Paolo Ceriu, Alessiandro Luduovicio Amazon Noir

imaterial

mudança do sentido de objeto

Control panel interface for a digital gallery, titled "the stage". The interface is split into two windows: "the stage" and "controlpanel".

The "the stage" window displays a digital artwork featuring a dark background with a globe, a large blue and white concentric circle pattern on the left, and a red and white concentric circle pattern on the right. A small inset image in the top left shows a black and white photograph of a person.

The "controlpanel" window contains a list of controls for the artwork, organized into four numbered sections:

- Section 1:** initial state dropdown, ON r_tag1 dropdown, OFF m_head to hand dropdown, OFF s_if we give the att dropdown, SIZE slider (195), ORBIT OFF, DIAM. - + 100, SPEED - + -20, REVERSE button.
- Section 2:** ON r_tag4 dropdown, ON m_in the car dropdown, ON s_ambient swell dropdown, SIZE slider (104), ORBIT OFF, DIAM. - + 100, SPEED - + -20, REVERSE button.
- Section 3:** ON r_cerceaux dropdown, ON m_on the water dropdown, ON s_short loop dropdown, SIZE slider (149), ORBIT ON, DIAM. - + 100, SPEED - + -2, REVERSE button.
- Section 4:** ON r_corrolles dropdown, OFF m_head to hand dropdown, ON s_ambient swell dropdown, SIZE slider (58).

2002 Errata Erratum DJ Spooky

VIEWING:

Iron Maiden's "The Number of the Beast" compressed over and over as an mp3 666 times

YEAR:

[2004](#)

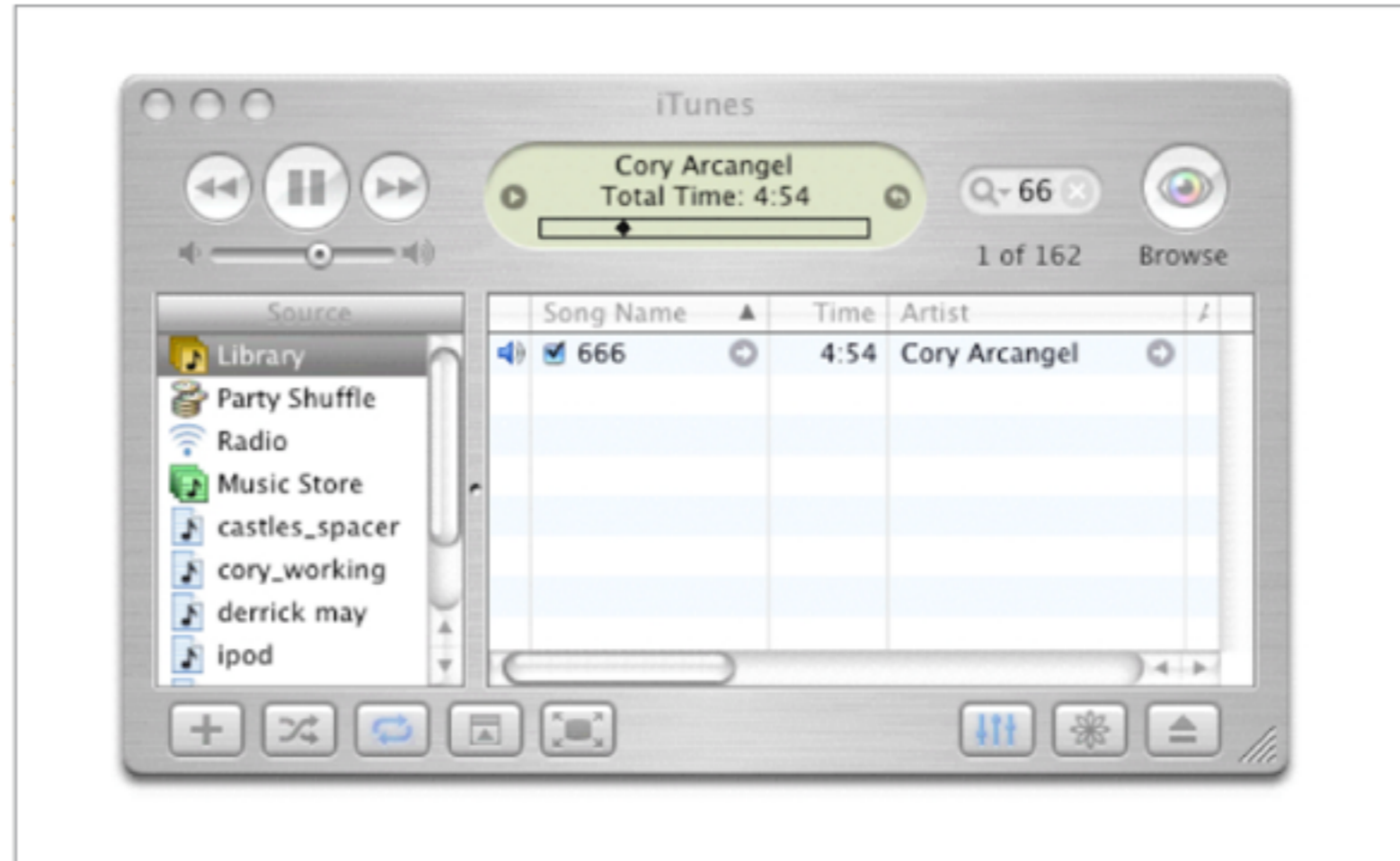
IT IS (A):

mp3

ELEVATOR PITCH:

Iron Maiden's "The Number of the Beast" compressed over and over as an mp3 666 times. Click on the mp3 below to listen!

CATEGORY:

[2 Listen 2](#)

POST SCRIPT:

If you have ever wondered what Iron Maiden's "The Number of the Beast" would sound like compressed over and over as an mp3 666 times...here's your chance..and if u r wondering, YES it does lose quality each time it is compressed.ps - If u like this project, don't forget to study up on your old school and check out Alvin Lucier's [I am Sitting in a Room](#).

RELATED CODE:

2004 666 Cory Arcangel

sobreposição

novas geografias que sobrepõe físico e virtual



2009 subtemob As if it were the last time



2010 Claudio Bueno Redes Vestíveis

velocidade

mudanças na percepção do tempo