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Computer Art (Arte Computacional)

Autores

[Candy, Linda](#)

[Claramonte, Jordi](#)

[Ferguson, Sam](#)

[Lopes, Dominic](#)

[Manovich, Lev](#)

[Martín Prada, Juan](#)

[Martín Prada, Juan](#)

Propuestas teóricas

[computer art is a new art form](#) - Dominic Lopes

Computers run computational processes or algorithms that enable them to modify a display based on input. Computer art takes advantage of this to achieve interactivity, where the audience of a work has a part to play in how the work unfolds

[el arte digital no es una nueva forma de arte](#) - Dominic Lopes

To see why computer art is a new art form, consider why digital art is not.

[Una crítica del arte computacional](#) - Dominic Lopes

An account of computer art should provide a framework for criticism. The book suggests that specifically computer art criticism refers to facts about a work's computer-based interactivity as reasons for its having a merit or flaw. The book also answers several widespread and rather influential critiques of computer art.

[El ordenador como máquina de re-mediación](#) - Lev Manovich

Bibliografía

Candy, Linda; Ferguson, Sam *Interactive Experience in the Digital Age - Evaluating New Art Practice*, Springer 2014

explore the boundary between the digital arts and interactive experience design.

Eftekhar Shirazi, Manuchehr *Teorías estéticas de los mundos virtuales*, UNED 2014

<http://e-spacio.uned.es/fez/view.php?id=tesisuned:Filosofia-Meftekhar> Este estudio nos permite poner de manifiesto las características artísticas y estéticas del arte de los nuevos medios, tomando la estética como herramienta de análisis del arte multimedia y demostrando la naturaleza de la estética de los mundos virtuales, a la vez que proponemos una nueva teoría estética del Computer art.

Simon, Scott L. *Interactive Art, Autonomy and Evaluation*

en Candy, Linda; Ferguson, Sam //Interactive Experience in the Digital Age - Evaluating New Art Practice//, Springer 2014 This chapter looks at interactivity and interactive art systems in relation to traditional aesthetic categories and artistic practice. Central to the chapter is an analysis of the tension between the autonomous artist and the interactive artist. Interactive art is theorized as belonging to a kind of practice which seeks to transcend, or at least refine, traditional categories such as autonomy. The author posits that the evaluation of interactive artworks must recognize the complex manner in which these artworks relate to the traditional social categories of art practice.

Bryan-Kinns, Nick *Mutual Engagement in Digitally Mediated Public Art*

en Candy, Linda; Ferguson, Sam //Interactive Experience in the Digital Age - Evaluating New Art Practice//, Springer 2014 This chapter examines the socially constructed responses that emerge through interaction with works designed for collective experience. The focus here is on the moments of creative spark that emerge between people as they mutually engage through collective art forms. These art forms exploit digital social infrastructure to create socially empowering public digital art forms where the emphasis is on the enjoyment of being creative together rather than art per se.

**Lopes, Dominic *Philosophy of Computer Art*, Routledge 2010

[[http://aesthetics-online.org/articles/index.php?articles_id=40|From the Author's Perspective: A Philosophy of Computer Art]] The book begins by using two conceptions of computer technology to distinguish what may be called "digital art" from "computer art" and to then argue that digital art is not an art form.

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