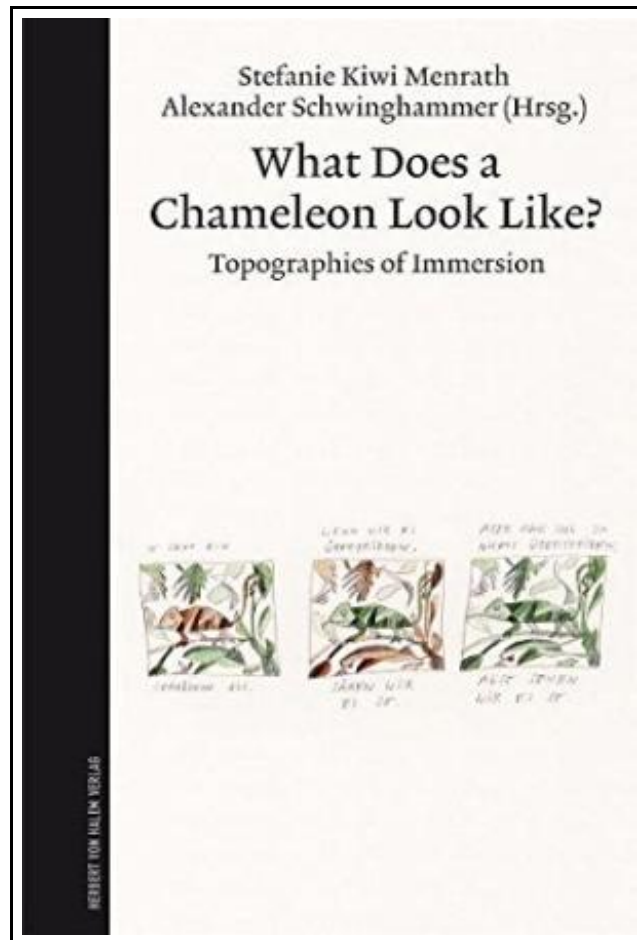# What does a Chameleon look like?

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Reviews

This pdf is so gripping and intriguing. I could comprehended almost everything using this composed e ebook. You are going to like just how the article writer create this ebook.
(Miss Dakota Zulauf)

WHAT DOES A CHAMELEON LOOK LIKE?

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Herbert Von Halem Verlag Jan 2010, 2010. Taschenbuch. Book Condition: Neu. 214x142x25 mm. Neuware - In the forthcoming anthology What Does a Chameleon Look Like scholars from art, culture and media studies backgrounds consider immersion in terms of aesthetic, historical, ethical, and political issues. Science and technology studies persistently took up the term immersion as an engulfing momentum of interactive engagement of man and technological device. Consequently, and as a result of the influence and prevalence of the concepts and terminology of computer related discourse, the phrase 'immersive environment' has been generally assumed to denote a 'virtual' environment. However, the extent to which immersion should be considered solely in terms of new media is questionable: the interconnection of modern society entails that considerations of contemporary art, theory, culture and consumer capitalism all lead towards viewing cultural practice and experience as forms of immersion. After all, technology is not only the pre-condition for contemporary culture, but is actively generated by it (fassler 2005); and rather than suggesting a restricted analysis confined to the consideration of particular media, the problematic of immersion encourages investigations into the long histories of 'interfaceless interface(s)' (bolter/grusin 1999:23) within art and media practice. Liberating the concept of immersion from the technical and digitally-oriented rubrics under which it is often thought, What does a Chameleon Look Like indicates that concept's applicability throughout the humanities. The publication assembles recent interdisciplinary work on immersion as technique and cultural topos: While the human-machine relationship has long been one of fascination and utopian positivism (manifested for example in the motif of the virtual voyager), we have seen the advent of new visual technologies such as television in the 1960s create a certain uneasiness towards immersion, or indeed an outright fear of it. As our societies become increasingly technologically determined immersion has become...

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