

# Imageextractor 200310

Jai McKenzie

**Softimage** Ingrid Hoelzl,Remi Marie,2015-09-01 With today's digital technology, the image is no longer a stable representation of the world, but a programmable view of a database that is updated in real time. It no longer functions as a political and iconic representation, but plays a vital role in synchronic data-to-data relationships. It is not only part of a program, but it contains its own operating code: the image is a program in itself. Softimage aims to account for that new reality, taking readers on a journey that gradually undoes our unthinking reliance on the apparent solidity of the photographic image and building in its place an original and timely theorization of the digital image in all its complexity, one that promises to spark debate within the evolving fields of image studies and software studies.

The Uncertain Image Ulrik Ekman,Daniela Agostinho,Nanna Bonde Thylstrup,Kristin Veel,2020-04-28 Citizens of networked societies are almost incessantly accompanied by ecologies of images. These ecologies of still and moving images present a paradox of uncertainties emerging along with certainties. Images appear more certain as the technical capacities that render them visible increase. At the same time, images are touched by more uncertainty as their numbers, manipulabilities, and contingencies multiply. With the emergence of big data, the image is becoming a dominant vehicle for the construction and presentation of the truth of data. Images present themselves as so many promises of the certainty, predictability, and intelligibility offered by data. The focus of this book is twofold. It analyses the kinds of images appearing today, showing how they are marked by a return to modern photographic emphases on high resolution, clarity, and realistic representation. Secondly, it discusses the ways in which the uncertainty of images is increasingly underscored within such reiterated emphases on allegedly certain visual truths. This often involves renewed encounters with noise, grain, glitch, blur, vagueness, and indistinctness. This book provides the reader with an intriguing transdisciplinary investigation of the uncertainly certain relation between the cultural imagination and the techno-aesthetic regime of big data and ubiquitous computing. This book was originally published as a special issue of Digital Creativity.

**The Documented Image** Gabriel P. Weisberg,Laurinda A. Dixon,1987-12-01

Vintage Image vintage image,2015-01-22

*Preserving the Illustrated Text* Joint Task Force on Text and Image,1992

The Documented Image Gabriel P. Weisberg,Laurinda A. Dixon,1987-12-01

**Introduction to Art Image Access** Murtha Baca,2002 With the proliferation of information on the World Wide Web and in other networked environments, there are many users that search for images of works of art and architecture. End-users generally try to search for images by subject, a process that often proves unsatisfactory and frustrating. Cataloging images of works of art has always been challenging, but now that end-users need only have access to the Internet, the challenge is more daunting than ever. This illustrated book on using metadata standards and controlled vocabularies to catalog and provide end-user access to images of works of art also focuses on decisions that must be made about the arrangement of visual records, descriptive principles and methodologies, and requirements for access. Introduction to Art Image Access addresses the issues that underlie the intellectual process of documenting a visual collection to make it accessible in an electronic environment. A glossary, selected bibliography, and an annotated list of tools are included.

*International Image Exchange Directory* Image Bank,2021

**The Worshipper of the Image** Richard Le Gallienne,2018-07-07 The Worshipper of the Image (Dodo Press) by Richard Le Gallienne Richard Thomas Le Gallienne (1866-1947) was an English man of letters, very much associated with the literary world of London in the 1890s. He was born in Liverpool. He started work in an accountant's office, but abandoned this to write. My Ladies' Sonnets appeared in 1887, and in 1889 he became for a short time literary secretary to Wilson Barrett. He joined the staff of The Star in 1891, and wrote for various papers using the signature of Logroller. He contributed to The Yellow Book, and associated with the Rhymer's Club. In 1906 he translated, from the Danish, Peter Nansen's Loves Trilogy. Among his famous works are: English Poems (1892), The Quest of the Golden Girl (1896), Prose Fancies (1896), Young Lives (1899), The Worshipper of the Image (1900), October Vagabonds (1910), The Lonely Dancer, and Other Poems (1913), and A Jongleur Strayed (1922). We are delighted to publish this classic book as part of our extensive Classic Library collection. Many of the books in our collection have been out of print for decades, and therefore have not been accessible to the general public. The aim of our publishing program is to facilitate rapid access to this vast reservoir of literature, and our view is that this is a significant literary work, which deserves to be brought back into print after many decades. The contents of the vast majority of titles in the Classic Library have been scanned from the original works. To ensure a high quality product, each title has been meticulously hand curated by our staff. Our philosophy has been guided by a desire to provide the reader with a book that is as close as possible to ownership of the original work. We hope that you will enjoy this wonderful classic work, and that for you it becomes an enriching experience.

**The Image in the Sand...** Edward Frederic Benson,2013-12-08 This is a reproduction of a book published before 1923. This book may have occasional imperfections such as missing or blurred pages, poor pictures, errant marks, etc. that were either part of the original artifact, or were introduced by the scanning process. We believe this work is culturally important, and despite the imperfections, have elected to bring it back into print as part of our continuing commitment to the preservation of printed works worldwide. We appreciate your understanding of the imperfections in the preservation process, and hope you enjoy this valuable book. ++++ The below data was compiled from various identification fields in the bibliographic record of this title. This data is provided as an additional tool in helping to ensure edition identification: ++++ The Image In The Sand; Volumes 3832-3833 Of Collection Of British And American Authors; The Image In The Sand; Edward Frederic Benson Edward Frederic Benson B. Tauchnitz, 1905 Fiction; General; Fiction / General; Fiction / Literary

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**The Palgrave Handbook of Image Studies** Krešimir Purgar, 2021 Krešimir Purgar has assembled a striking collection of essays on Image Studies. I have not been able to stop reading them. They cover a huge range and represent intelligent and well informed opinions containing important topics of interest to all its students. Anyone interested in this relatively recent field of study will find access to some of its essential methods and theories. Keith Moxey Barbara Novak Professor Emeritus, Barnard College/Columbia University, New York Enormous and fundamental collection: histories, essential theories, interdisciplinary connections and many main thinkers. A must have for all interested in images. Oliver Grau Center for Image Science, Danube University, Krems.

*Image Bank 1969 - 1977* AA Bronson, Angie Kiefer, Hadrien Laroche, Michael Morris, Felicity Tayler, Vincent Trasov, Gilbert Zanna, 2019-11-05 Can You Dig It? Digital-- even before this word signified research-based processing, its original meaning referred to the fingers. The same goes for the artists Michael Morris and Vincent Trasov, whose Image Bank, founded in 1969, did not consist of ones and zeros but entirely of postal handwork. With the intent of a decentralized and network-based circulation and exchange of images, they anticipated the structures of today's image databases on the Internet. Moreover, from sending, receiving, and collecting, a multifaceted and expansive oeuvre formed, whose creator is no longer a single person, but a collective movement. Away from established institutions such as museums and galleries, a utopia of non-hierarchical and free exchange of images first took shape here, which has lost nothing of its topicality even from today's perspective. Exhibition: KW Institute for Contemporary Art, 22.6.-1.9.2019

**Introduction to Art Image Access**, 2013 In Introduction to Art Image Access, four experts present strategies for using metadata standards and controlled vocabularies to provide accurate access to images of works of art via subject analysis and description. They also address the organization and arrangement of visual records and outline descriptive principles and methodologies. An annotated list of tools, a glossary, and a selected bibliography are included.--BOOK JACKET.

*Light + Photomedia* Jai McKenzie, 2019 Light and Photomedia proposes that, regardless of technological change, the history and future of photomedia are essentially connected to light: it is a fundamental property of photomedia, binding with space and time to form and inform new, explicitly light-based structures and experiences. Jai McKenzie identifies light-space-time structures throughout the history of photomedia, from the early image machines through analogue and digital image machines to the present day. She proposes that they will continue to develop in the future, and takes us to future image machines of the year 2039. With the use of the theories of Paul Virilio, Jean Baudrillard and Vilém Flusser, featuring artists including Henri Cartier-Bresson, Nam June Paik, Yves Klein, Eadweard Muybridge, Martha Rosler, Cindy Sherman and Michael Snow, as well as photographic images, Light and Photomedia places the reader in a new history and future which, although mostly overlooked by the canon of photomedia theory, is an essential line of enquiry for contemporary thinking and dialogue in photography.

**Bar Coding on Microfiche for Production and Dynamic Distribution Control** Association for Information and Image Management (U.S.), Association for Information & Image Mana, 1988-01-01

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