## References

### Images

All images are copyright of the originators and all artwork are copyright of the artists unless indicated otherwise. Original sources, artist, titles and other information, when known, are listed below. When possible, permission has been sought and received to use all of the images except in the case of orphan work and images identified as available for fair use, a Creative Common license or other means of permission. Given the nature and ‘life’ of images on the internet, not all sources are known, currently available, or capable of being traced to their original source. Please request any corrections or changes to books@networkcultures.org.

Fig. 1 ‘Norge Bank Notes’, image source: http://www.norges-bank.no/en/Published/Press-releases/2014/Press-release-7-october-2014/, accessed 10.31.2014.

Fig. 2 Bridle, James, ‘Le pixel umbrella at Basil Bangs.’, *The New Aesthetic* Tumblr blog, 15 September 2011, http://new-aesthetic.tumblr.com/post/10235467789/le-pixel-umbrella

Fig. 3 Image Processed Through Decim8 by authors, *Decim8* (http://decim8.info/).

Fig. 4 Smart Philippines Textbooks, image source: TXTBKS: Digital textbooks for those in need, https://www.thinkwithgoogle.com/campaigns/smart-communications-txtbks.html

Fig. 5 Glitch Image of a Newscaster, image source: http://www.newscaststudio.com/2015/11/02/eerie-glitch-causes-anchor-to-haunt-abc-chicago-set-over-and-over/

Fig. 6 Léger, Ferdinand, *The City* (1919), oil on canvas, 7 feet 7 inches × 9 feet 9 1/2 inches (231.1 × 298.4 cm), Philadelphia Museum of Art, © Artists Rights Society (ARS), New York / ADAGP, Paris, image source: http://www.philamuseum.org/collections/permanent/53928.html

Fig. 7 Sandy Island on ‘Google Earth View’, ‘South Pacific Sandy Island ‘proven not to exist’’, *GeoGarage blog : press review with marine general thematic*, 22 November 2012, http://blog.geogarage.com/2012/11/south-pacific-sandy-island-proven-not.html

Fig. 8 ‘Desert Bus’, *Penn & Teller’s Smoke and Mirrors* (1995), image source: https://i.ytimg.com/vi/nBr7EhL6Jpg/maxresdefault.jpg

Fig. 9 ‘McDonald’s App, Map of the UK’, Bridle, James, *The New Aesthetic* Tumblr blog, 18 June 2013, http://new-aesthetic.tumblr.com/post/53279601415/mcdonalds-app-via-twitter-hrtbps, image source: https://twitter.com/hrtbps/status/346193054534864896/photo/1

Fig. 10 ‘Olde timey face recognition error’, *The RedMen Production Diary*, 12 October 2012, image source: http://www.theredmenmovie.com/2012/10/olde-timey-face-recognition-error.html

Fig. 11 Scn9a, *What Colour Is It?* (2014), screenshot by authors, image source: http://whatcolourisit.scn9a.org/

Fig. 12 Foley, Chris, *Glitchtop* (2015), screenshot by authors, image source: http://chrisfoley.github.io/glitchtop/, courtesy of the artist.

Fig. 13 Deterritorial Support Group, *Educate! Agitate! Like!* (2011), image source: http://www.psfk.com/2011/12/who-are-the-ikea-anarchists.html

Fig. 14 Bridle, James, ‘Across all spectra.’, *The New Aesthetic* Tumblr blog, 01 June 2011, http://new-aesthetic.tumblr.com/post/6079492270/across-all-spectra-what-airplanes-look-like-to, image source: Google Maps.

Fig. 15 A satellite photograph of the border between Namibia and South Africa – in the middle of a desert, alongside the Orange River, photo by ALI/EO-1/NASA (http://www.domusweb.it/en/design/2012/10/24/stories-from-the-new-aesthetic.html), image source: http://www.dazeddigital.com/artsandculture/gallery/14955/4/james-bridle

Fig. 16 Output from the *Polymaps JavaScript Library*, designed by SimpleGeo and Stamen.

Fig. 17 *Pixelate* in the iTunes store, image source: https://itunes.apple.com/us/app/pixelate/id417696805?mt=8

Fig. 18 Screen capture of video ‘Neymar Goal Shot by Drone’, video available at http://www.dailymail.co.uk/sport/football/article-2368284/Neymar-goal-captured-Brazilian-military-aircraft-video.html, unknown original source.

Fig. 19 Hendriks, Maurice, photographer, German Air Force Tornado ECR from Lechfeld, Germany, operating out of Volkel Air Force Base in The Netherlands (Tiger Meet 2010), 2010, courtesy of the artist.

Fig. 20 Chinese Tanks, Military Parade, September, 2015, image source: http://images.indianexpress.com/2015/09/

Fig. 21 Chinese Tanks, Military Parade, September, 2015, image source: http://images.indianexpress.com/2015/09/

Fig. 22 ‘Leopard Tank’, image source: http://203.150.226.23/board/uploads/monthly\_10\_2014/post-5440-0-89265800-1412839966.jpg

Fig. 23 @tomruyzllo, ‘The Old Street Google search billboards have played a blinder today. Well done London...’, Twitter Post, https://twitter.com/tomruzyllo/status/634469982915678208, 20 August 2015, 2:00PM. Appearing on Bridle, James, ‘The New Aesthetic’, http://new-aesthetic.tumblr.com/post/127228982060/google-live-search-billboard-old-street-london, August, 2015.

Fig. 24 CAVI, *Dynamically Transparent Window* (2006), Salling department store, Aarhus, image source: http://cavi.au.dk/research-areas/the-dynamically-transparent-window/, courtesy of the artists

Fig. 25 CAVI, in collaboration with Digital Urban Living, *Climate on the Walls* (2009), projection, Aarhus, Denmark, image source: http://cavi.au.dk/research-areas/climate-on-the-wall/, courtesy of the artists.

Fig. 26 Baker, Chris (app designer), *Cloak* (2014), image source: [http://ilovechrisbaker.com](http://ilovechrisbaker.com/)

Fig. 27 Mun, Sang, *ZXX Typeface* (2013), courtesy of the artist.

Fig. 28 Santamaría, Mario, ‘Google Art Bots’, *The Camera in the Mirror* (2014), image source: http://the-camera-in-the-mirror.tumblr.com/image/126666980592

Fig. 29 Vavarella, Emilio, *THE GOOGLE TRILOGY - Report a Problem*, photo 14/100 (2012), digital photographs, variable dimensions, courtesy of the artist.

Fig. 30 Vavarella, Emilio, *THE GOOGLE TRILOGY - Report a Problem*, photo 38/100 (2012), digital photographs, variable dimensions, courtesy of the artist.

Fig. 31 Graells-Garrido, E., Lalmas, M., Quercia, D. , ‘Bursting the Filter Bubble’ (2013), ‘Data Portraits: Connecting People of Opposing Views’, image source: http://38.media.tumblr.com/301c7a8d0cb9edb63b41901678389983/tumblr\_inline\_ng53yzhR4A1qc1shi.png

Fig. 32 Virgil Texas, *LGBT Southerns for Michelle Obama* (2015), image source: https://twitter.com/virgiltexas/status/626449373543682049

Fig. 33 Memac Ogilvy & Mather Dubai, advertisement for ‘UN Women’ (2013), image source: http://www.unwomen.org/en/news/stories/2013/10/women-should-ads

Fig. 34 Memac Ogilvy & Mather Dubai, advertisement for ‘UN Women’ (2013), image source: http://www.unwomen.org/en/news/stories/2013/10/women-should-ads

Fig. 35 Memac Ogilvy & Mather Dubai, advertisement for ‘UN Women’ (2013), image source: http://www.unwomen.org/en/news/stories/2013/10/women-should-ads

Fig. 36 Skomarovsky , Matthew, *Average member of the United States Congress* (2014), image source: http://gawker.com/this-is-an-average-of-every-member-of-congress-1511522162

Fig. 37 Gal, Yarin, *Patchmatch* (2014), ‘Starry Night’, http://extrapolated-art.com, courtesy of the artist.

Fig. 38 van Ingen, Juha and Särkelä, Janne, *As Long As Possible* (2015), image source: http://aslongaspossible.com/

Fig. 39 Mint Digital Products, *Whitealbum* (2015), image source: https://whitealbumapp.com/

Fig. 40 Maigret, Nicolas, *The Pirate Cinema* (2012-14), courtesy of the artist.

Fig. 41 Valla, Clement, *Postcards from Google Earth* (2010-), courtesy of the artist.

Fig. 42 Maigret, Nicolas, *The Pirate Cinema* (2012-14), courtesy of the artist.

Fig. 43 Bartholl, Aram, *Dropping the Internet* (2014), courtesy of the artist.

Fig. 44 Ai Wei Wei, *Dropping a Han Dynasty Urn* (1995), image source: https://artblart.files.wordpress.com/2011/06/ai-weiwei-dropping-a-han-dynasty-urn-19951.jpg

Fig. 45 Enxuto, João and Love, Erica, *Anonymous Paintings* (2013), courtesy of the artists.

Fig. 46 Morley, Malcolm, *School of Athens* (1972), [[courtesy of gallery]].

Fig. 47 Whalen, Tom and Tong, Kevin, *Spacesuit* (2014), image source: http://inforamaart.tumblr.com/image/119347307362

Fig. 48 Nees, Georg, Computer art produced between 1965-68, image source: https://s-media-cache-ak0.pinimg.com/736x/e8/50/ce/e850ce879e3a58b1a10b67307b854f06.jpg

Fig. 49 Noll, A. Michael, *Vertical-Horizontal Number 3* (1964), image source: http://noll.uscannenberg.org/CompArtExamples.htm

Fig. 50 Nake, Frieder, 13/9/65 Nr. 2 (‘Hommage à Paul Klee’) (1965), drawing, b/w, computer-generated, drawing, b/w, computer-generated, Ink on paper (original computer-generated drawing, 1965), Silkscreen print (serigraphy of an edition of 40, 1966), Program: Package COMPART ER56 (written in machine language). Computed on Standard Elektrik Lorenz ER56. Drawn with Zuse-Graphomat Z64, image source: http://workflow.arts.ac.uk/view/artefact.php?artefact=276800&view=43625

Fig. 51 Kawano, Hiroshi, *Design 3-1*, Color Markov Chain Pattern, 1964, ZKM Collection © ZKM | Center for Art and Media Karlsruhe, image source: http://arttattler.com/Images/Europe/Germany/Frankfurt/ZKM/Hiroshi Kawano/kawano-d-3-1.jpg

Fig. 52 Hébert, Jean-Pierre, computer art, 1970s, courtesy of the artist.

Fig. 53 Rauschenberg, Robert, *Open Scor*e (1966), with Stella, Frank and Kanarek, Mimi, performance at the E.A.T. (Experiments in Art and Technology) forum, Bell Laboratories, Murray Hill, NJ, image source: https://valo86.files.wordpress.com/2015/03/rauschenberg-open-score66\_3.jpg

Fig. 54 Oehlen, Albert, *Loa* (2007), acrylic paint, ink, photograph on paper, spray paint and oil paint on canvas, 1702mm × 3102mm × 41mm, Tate, image source: http://www.tate.org.uk/art/artworks/oehlen-loa-t12808

Fig. 55 Wool, Christopher, *Untitled*, 2007, enamel paint on canvas, 3200mm × 2442mm, Tate, image source: http://www.tate.org.uk/art/artworks/wool-untitled-t13445

Fig. 56 Nawa, Kohei, *Polygon-Double-Deer #2* (2011), mixed media sculpture, 159.3 × 63.2 × 80.3 cm, image source: http://www.thisiscolossal.com/2011/08/polygon-double-deer-2/

Fig. 57 Nawa, Kohei, *Manifold* (2013), 13.1 × 15.8 × 12.4m, aluminum and paint, collection of the Arario Corporation, image source: http://kohei-nawa.net/works/manifold

Fig. 58 Plummer-Fernandez, Matthew, *sekuMoi Mecy No. 2* (2012), z-corp composite powder, z-corp color tinted binder, courtesy of the artist.

Fig. 59 Laviani, Feruccio, *Good Vibrations* (2012), oak, carved by CNC machine, image source: http://mocoloco.com/vote/good-vibrations-storage-unit-by-ferruccio-laviani/

Fig. 60 Tremblin, Matthieu, *Watermark* (2013), photograph, graffiti, courtesy of the artist.

Fig. 61 Ahmed, Faig, *Tradition in Pixel* (2010), handmade woolen carpet, 100 × 150cm, courtesy of the artist.

Fig. 62 Visconti, Sabato, *Peeper (11th Iteration)* (2014), from the *Little Monsters* series, digital image, courtesy of the artist.

Fig. 63 Visconti, Sabato, *Untitled* (2011), from the *Images Adrift* series, digital image, courtesy of the artist.

Fig. 64 Geiger, Antoine, from the *Sur-Face* project (2014), courtesy of the artist.

Fig. 65 Geiger, Antoine, from the *Sur-Fake* project (2015), courtesy of the artist.

Fig. 66 Brueck, Ralf, *Twin Peaks* (2011), 175 × 220cm, courtesy of the artist.

Fig. 67 Brueck, Ralf, *Home sweet home* (2014), 120 × 160cm, courtesy of the artist.

Fig. 68 Henner, Mishka, *De Peel Patriot Missile Site, Dutch Landscapes* (2011), Archival pigment prints, variable dimensions, 25 × 20cm, courtesy of the artist.

Fig. 69 Smits, Helmut, *Dead Pixel in Google Earth* (2008–10), 82 × 82 cm burned square, courtesy of the artist.

Fig. 70 Asendorf, Kim, from the *Mountain Tour* series (2010), image source: http://kimasendorf.com/mountain-tour/

Fig. 71 Driessens, Erwin and Verstappen, Maria, *Sandbox* (2009), wood, lacquer, metal, fans, sand, electronics, 245 × 122 × 176cm, courtesy of the artists.

Fig. 72 Driessens, Erwin and Verstappen, Maria, *E-volved Cultures* (2005–11), courtesy of the artists.

Fig. 73 Chaos Computer Club, *Project Blinkenlights* (2001-02), image source: http://berlijn-blog.nl/blinkenlights-project/

Fig. 74 Ikeda, Ryoji, *supersymmetry* (2014), Studio A 40 DLP projectors, 40 computers, loud speakers, approximate dimensions 12 × 4 × 25m, courtesy of the artist.

Fig. 75 Ikeda, Ryoji, *supersymmetry* (2014), Studio B (bottom), programming, computer graphics, W12.5 × D12.5 × H80cm, courtesy of the artist.

Fig. 76 Lou, Liza, *Color Field* (2010–13), Glass beads, stainless steel, perspex, 20 × 26 feet (dimensions variable); 6.096 × 7.92 meters (dimensions variable), courtesy of the artist, Liza Lou and Neuberger Museum of Art, Purchase, NY, photo credit: Jerry L. Thompson.

Fig. 77 Grosser, Ben, still image capture from *Variable Mirror* (2009), http://bengrosser.com/blog/variable-mirror-at-anka-gallery-in-april/, courtesy of the artist.

Fig. 78 Adrien M / Claire B Company, XYZT, Les paysages abstraits (2011), exhibition, http://www.am-cb.net/projets/xyzt/

Fig. 79 Adrien M / Claire B Company, *Hakanaï* (2013), dance performance, http://www.am-cb.net/projets/hakanai/

Fig. 80 Adrien M / Claire B Company, *Le mouvement de l’air* (2015), performance, http://www.am-cb.net/projets/air/, image source: http://www.thisiscolossal.com/wp-content/uploads/2015/11/dance-2.jpg

Fig. 81 Harvey, Adam, *CV Dazzle* (2010), image source: https://cvdazzle.com/assets/img/feature-right.jpg

Fig. 82 Harvey, Adam, *Stealth Wear* (2013), image source: https://ahprojects.com/projects/stealth-wear/

Fig. 83 Blas, Zach, *Facial Weaponization Suite: Mask - May 31, 2013, San Diego, CA* (2013), Performative Nanorobotics Lab, UCSD, 3D model of ‘collective mask’ that is based on workshop participants’ aggregated facial data, 3D Collaboration & photo by Scott Kepford courtesy of the artist.

Fig. 84 Blas, Zach, *Facial Weaponization Suite: Mask- May 31, 2013, San Diego, CA* (2013), Performative Nanorobotics Lab, UCSD, June 7, 2013, ‘Protest Line / Face Off’ Tableau Vivant, photo by Tanner Cook courtesy of the artist.

Fig. 85 Metahaven, *The Sprawl* (2015), co-produced by Lighthouse (http://www.lighthouse.org.uk/) and commissioned by Lighthouse and The Space (http://www.thespace.org/), image source: http://i.vimeocdn.com/video/552991984\_1280x720.jpg

Fig. 86 Adeoso, Folasade, *Motherhood*, from the series ‘Kinfolk’ (2014), image source: http://lovefola.com/artbyfola/wp-content/uploads/2015/01/motherhood-975x1280.jpg

Fig. 87 Ikhide, Alexander, *Love Yourself as Much as Kanye Loves Kanye*, from the series ‘Don’t Police My Masculinity’ (2015), photograph by Isikalu, Seye, image source: http://fashionablymale.net/2015/02/14/dont-police-my-masculinity-alexander-ikhide-by-seye-isikalu/

Fig. 88 Bartholl, Aram, *Map*, (2010-13), photo of installation at ‘Hello World!’ Kasseler Kunstverein, Fridericianum, 600x350x35 cm, wood board, wood beams, color, wire, screws, glue, nails, courtesy of the artist.

Fig. 89 Bartholl, Aram, *Map*, (2010-13), aerial photo of installation at ‘Hello World!’ Kasseler Kunstverein, Fridericianum, 600x350x35 cm, wood board, wood beams, color, wire, screws, glue, nails, courtesy of the artist.

Fig. 90 Bartholl, *Dead Drops* (2010), public intervention, USB drive, epoxy putty, installed in Union Square subway station, New York City, courtesy of the artist.

Fig. 91 Bartholl, *15 Seconds of Fame* (2009–10), Google Streetview self portraits series, 60 × 40 cm, Lightjet C-print, Alu-Dibond, Acryl Video screencast HD, 1:08 min, courtesy of the artist.

Fig. 92 Bartholl, Aram, *Full Screen* (2014), installation and exhibition at the XPO gallery, Paris, participating artists: Vincent Broquaire, Jennifer Chan, Petra Cortright, Constant Dullaart, Oliver Laric, Sara Ludy, Raquel Meyers, Evan Roth, Rafaël Rozendaal, Paul Souviron, Addie Wagenknecht, Ai Weiwei, courtesy of the artist.

Fig. 93 Steyerl, Hito, *Adorno’s Grey*, 2012, installation, single channel HD video projection, four angled screens, wall plot, photographs, 14 minutes 20 seconds, image CC 4.0 Hito Steyerl, image courtesy of the artist and Andrew Kreps Gallery, New York.

Fig. 94 Steyerl, Hito, *Abstract*, 2012, two channel HD video with sound, 7 minutes, 30 seconds, image CC 4.0 Hito Steyerl, image courtesy of the artist and Andrew Kreps Gallery, New York.

Fig. 95 Steyerl, Hito, *Guards*, 2012, DV, single channel HD, video shown on free standing screen, 20 minutes, image CC 4.0 Hito Steyerl, image courtesy of the Artist and Andrew Kreps Gallery, New York.

Fig.96 Steyerl, Hito, *How Not to Be Seen: A Fucking Didactic Educational .MOV File* (2013) HD video, single screen in architectural environment, 15 minutes, 52 seconds, image CC 4.0 Hito Steyerl, image courtesy of the Artist and Andrew Kreps Gallery, New York.

Fig. 97 Steyerl, Hito, *How Not to Be Seen: A Fucking Didactic Educational .MOV File* (2013) HD video, single screen in architectural environment, 15 minutes, 52 seconds, image CC 4.0 Hito Steyerl, image courtesy of the Artist and Andrew Kreps Gallery, New York.

Fig. 98 Bettwieser, Levi, *The Rescued Film Project* (2014–), ‘Is This Real Life’, September 2015, image source: http://rescuedfilmproject.tumblr.com/post/129213965706/is-this-real-life

Fig. 99 *Cybernetic Seredipity, ICA01 | ICA02* (1968) ICA Nash House, The Mall, London*.*

Fig. 100 Paik, Nam June, *TV Buddha* (1974), image source: http://www.artfund.org/assets/art-news/2013/edinburgh-highlights/edinburgh-highlights-6.jpg

Fig. 101 Tinguely, Jean, *Homage to New York*, (1960), in the garden of MOMA, NYC, image source: https://wegway.wordpress.com/tag/machines/

Fig. 102 Baecker, Ralf, *Rechnender Raum (Computing Space)* (2007), sticks, strings, plumbs comprising over 200 RR units equivalent to basic Boolean functions, image source: http://www.rlfbckr.org/work/rechnender\_raum

Fig. 103 Baecker, Ralf, *The Conversation (Autonomous Machine)* (2009), 99 solenoids arranged in a circular configuration, rubber bands, exhibited at LABoral Centro de Arte y Creación Industrial, Gijón, Asturias, Spain, image source: http://www.rlfbckr.org/work/the\_conversation

Fig. 104 Baecker, Ralf, *Crystal Set Apparatus* (2011), silicon carbide, 64 iron needles, acrylic glass, custom electronics, with support from the Edith Russ Site for Media Art, image source: http://www.rlfbckr.org/work/crystal\_set

Fig. 105 Baecker, Ralf, *Irrational Computing* (2011–12), five interlinked modules, electrical and mechanical devices, crystals, loudspeakers, DOCK e.V. (http://www.dock-berlin.de/) with support of the Schering Stiftung (http://www.scheringstiftung.de/), image source: http://www.rlfbckr.org/work/irrational\_computing

Fig. 106 Murphy, James E., *The Politics of Creation* (2013), software, computer, IR camera, projector, live dancers, 2ch sound system, courtesy of the artist.

Fig. 107 Murphy, James E., *Found* (2014), screenshot by authors, image source: http://found.jemurphy.org/, with permission from the artist.

Fig. 108 Manovich, Lev, *Selfiecity (Berlin)* (2014), with Moritz Stefaner, Mehrdad Yazdani, Dominikus Baur, Jay Chow, Daniel Goddemeyer, Alise Tifentale, and Nadav Hochman, supported by The Graduate Center, City University of New York (CUY), California Institute for Telecommunication and Information (Calit2), and The Andrew W. Mellon Foundation, image source: http://selfiecity.net/#imageplots, Creative Commons Attribution-NonCommercial-ShareAlikelicense.

Fig. 109 Manovich, Lev, *On Broadway* (2014–16), with Daniel Goddemeyer, Moritz Stefaner, and Dominikus Baur, http://www.on-broadway.nyc/, Creative Commons Attribution-NonCommercial-ShareAlikelicense.

Fig. 110 Ruscha, Edward, *Every Building on the Sunset Strip* (1966), edition of 1,000, photography book, 7 × 5 5/8 × 299 1/2 in., image source: http://www.otherpress.com/features/suburbia-and-the-sublime/

Fig. 111 Grosser, Ben, *Interactive Robotic Painting Machine* (2011), installation of computers, robotics, camera, microphone, mixer, speakers, projector, oil paint, canvas, and custom software, courtesy of the artist.

Fig. 112 Grosser, Ben, *Computers Watching Movies* ‘Taxi Driver’ (2014), computationally-produced HD video with stereo audio, courtesy of the artist.

Fig. 113 Rothenberg, Matthew, *Unindexed* (February 2015), website and coding, courtesy of the artist.

Fig. 114 Bridle, James, *The Glomar Response: Fraunhofer Lines 005* (2015), ditone print, mounted on Alu-Dibond, custom shadow gap frame in alder matte black glazed and finished with wax, 120cm × 80cm, courtesy of the NOME Art Gallery, Berlin.

Fig. 115 Bridle, James, *The Glomar Response: Diego Garcia (Waterboarded Documents 001)* (2015), mixed media, 119cm × 72 cm × 110cm, courtesy of the NOME Art Gallery, Berlin.

Fig. 116 Ulman, Amalia, ‘Isn’t it nice to be taken care of✨’ September, 2015, *Excellences & Perfections* (2015), screenshot by the authors, image source: https://www.instagram.com/p/s65tHOlV35/?taken-by=amaliaulman&hl=en

Fig. 117 Drass, Eric *shardcore* (2016), image from 8am 3 March 2016, courtesy of the artist.

### Texts

@Matt\_Macklin7. ‘The latest in live cross technology. Pic via Instagram’, Twitter Post, 28 October 2014, 7:54PM, https://twitter.com/Matt\_Macklin7/status/527292438574952449/photo/1.

Adams, Terry (project manager). ‘Janus’, Research Programs, Office of the Director of National Intelligence, http://www.iarpa.gov/index.php/research-programs/janus.

Adorno, T. W. *Aesthetic Theory*, London: Routledge & Kegan Paul, 1972.

African Digital Art (http://africandigitalart.com/) (Contributors). ‘Africa remix: the artists subverting colonial imagery’, *The Guardian*, 11 February 2015, http://www.theguardian.com/world/2015/feb/11/africa-remix-artists-reinvent-colonial-imagery.

Ahmed, Faig. *artworks catalog*,

http://www.faigahmed.com/site/assets/files/1017/faig\_ahmed\_artworks\_catalogue.pdf.

Ahmed, Faig. http://www.faigahmed.com/about/info/.

Alexenberg, M. ‘Author’s Note for Postdigital Edition’, http://www.melalexenberg.com/book.php?id=15.

Alexenberg, Mel. *The Future of Art in a Postdigital Age: From Hellenistic to Hebraic Consciousness*, Bristol: Intellect Ltd, 2011.

Altena, Arie and van der Velden, Lucas (eds). *The anthology of computer art*, Amsterdam: Sonic Acts 2006.

Andersen, Christian Ulrik and Pold, Søren Bro. ‘Aesthetics of the Banal – ‘New Aesthetics’ in an Era of Diverted Digital Revolutions’, in David M. Berry and Michael Dieter (eds) *Postdigital Aesthetics: Art, Computation and Design*, New York: Palgrave MacMillan, 2015.

Andersen, Christian Ulrik., Cox, Geoff., Papadopoulos, Georgios. *A Peer-Reviewed journal about: post-digital research*, volume 3, issue 1: Aarhus: Digital Aesthetics Research Center, Aarhus University and transmediale/resource, 2014.

Apple Inc. ‘iPhone 3G on Sale Tomorrow’ (Press release), 10 July, 2008, http://www.apple.com/pr/library/2008/07/10iPhone-3G-on-Sale-Tomorrow.html.

artnet. ‘Kohei Nawa, SCAI The Bathhouse’, http://www.artnet.com/artists/kohei-nawa/polygon-double-deer-2-a-iODzN9ohK0\_WbjhUoeM5OQ2.

Asendorf, Kim. ‘Processing Source Code’, 5 October 2012, *kimasendorf blog*, http://kimasendorf.tumblr.com/post/32936480093/processing-source-code.

Ashby, Madeline. ‘The New Aesthetics of the male gaze’, *Madelineashby*, 2 April 2012, http://madelineashby.com/?p=1198.

Assendorf, Kim. *Kim Assendorf Up and Running*, http://kimasendorf.com/www/.

Baecker, Ralf et. al. *Re-Active Platform*, 2010, http://www.re-activeplatform.de/.

Baecker, Ralf. ‘Crystal Set, *Ralf Baecker*, http://www.rlfbckr.org/work/nowhere.

Baecker, Ralf. ‘Irrational Computing’, *Ralf Baecker*, http://www.rlfbckr.org/work/nowhere.

Baecker, Ralf. ‘Nowhere’, *Ralf Baecker*, http://www.rlfbckr.org/work/nowhere.

Baecker, Ralf. ‘The Conversation, *Ralf Baecker*, http://www.rlfbckr.org/work/nowhere.

Balbus, Skyler. ‘What Glitch? Technology And The New Aesthetic’, *Hook & Loop*, 20

September 2013, http://www.hookandloopnyc.com/author/skyler/.

Barbeni, Luca. ‘*James Bridle, The Glomar Response*’ (Press Release), 2015, *NOME*,

http://www.nomeproject.com/exhibitions/glomar-response.

Bartholl, Aram. ‘Bits on Location’, 2001, http://datenamort.de/eng/indexe.html.

Bartholl, Aram. ‘Full Screen’, 2014, http://www.datenform.de/15-secs-of-fame-eng.html.

Bartholl, Aram. ‘Map’, 2014, http://datenform.de/blog/tag/map/.

Bartholl, Aram. *Datenform*, http://datenform.de/dropping-the-internet-eng.html.

Bartholl, Aram. *Dead Drops*, 2011, http://deaddrops.com/.

Baumgarten, Alexander Gottlieb, Mirbach, Dagmar (ed). *Aesthetica/Ästhetik*, 2 vols., Hamburg: Felix Meiner Verlag, 2007.

Baumgarten, Alexander, Paetzold, Heinz (ed.). Meditationes philosophicae de nonnullis ad poema pertinentibus/Philosophische Betrachtungen über einige Bedingungen des Gedichtes, Hamburg: Felix Meiner Verlag, 1983. Aschenbrenner, Karl and Holther, William B. (trans.). *Reflections on Poetry: Alexander Gottlieb Baumgarten’s Meditationes philosophicae de nonnullis ad poema pertinentibus*, Berkeley and Los Angeles: University of California Press, 1954.

Berry, David M. ‘What Is the “New Aesthetic”?’, ‘Abduction Aesthetic: Computationality and the New Aesthetic’, *Stunlaw blog*, 6 April 2012, http://stunlaw.blogspot.com/2012/04/abduction-aesthetic-computationality.html.

Berry, David M. and Dieter, Michael (eds) *Postdigital Aesthetics: Art, Computation and Design*, Basingstoke: Palgrave Macmillan, 2015.

Berry, David M. *Critical Theory and the Digital*, London: Bloomsbury, 2014.

Berry, David M. *The Philosophy of Software Code and Mediation in the Digital Age*, London: Palgrave Macmillan, 2011.

Berry, David M. *Understanding Digital Humanities*, London: Palgrave Macmillan, 2012.

Berry, David M.,van Dartel, M., Dieter, M., Hyde, A., Kasprzak, M., Muller, N., O’Reilly, R., de Vicente, J. L. *New Aesthetic, New Anxieties*, Rotterdam: The Institute of Unstable Media, 2012.

Bettridge, Thom. ‘Coup de Net: METAHAVEN’s “Black Transparency”’, *032c*, 20 November 2015, http://032c.com/2015/coup-de-net-metahavens-black-transparency/.

Bettweisser, Levi. ‘Is this real life?’, *Rescued Film Project blog*, 16 September 2015, http://rescuedfilmproject.tumblr.com/post/129213965706/is-this-real-life.

Bierend, Douglas. ‘Breaking Things On Purpose, Glitch art’s pixel-mixing algorithms’, *Medium.com*, 26August 2014, https://medium.com/re-form/breaking-things-on-purpose-14f413bdf2ce#.sdbpsxsmt.

Big\_Fisted\_BB, Amazon Customer Review, ‘Weird and disappointing’, January 6 2014, http://www.amazon.com/Uncorporate-Identity-Daniel-van-Velden/dp/3037781696.

Blas, Zach. ‘Escaping the Face: Biometric Facial Recognition and the Facial Weaponization Suite’, *Journal of the New Media Caucus*, 2013, http://median.newmediacaucus.org/caa-conference-edition-2013/escaping-the-face-biometric-facial-recognition-and-the-facial-weaponization-suite/.

Bogost, Ian. (2012). ‘The New Aesthetic Needs to Get Weirder’, *The Atlantic*, 13 April 2012, http://www.theatlantic.com/technology/archive/2012/04/the-new-aesthetic-needs-to-get-weirder/255838/.

Boom, Daniel van. ‘Why India snubbed Facebook’s free Internet offer’, *CNET*, 26 February 2016, http://www.cnet.com/news/why-india-doesnt-want-free-basics/.

Boomen, van den, M. *Transcoding the Digital: How Metaphors Matter in New Media*, Amsterdam: Intitute of Network Cultures, 2014.

Bourriaud, Nicholas. *Nicholas Bourriaud Facebook Page*. Accessed January 31st, 2016. https://www.facebook.com/nicolas.bourriaud.7/posts/10154019377457280?pnref=story.

Boyer, Robert, Browne, James C., and Misra, Jayadev. ‘In Memoriam Woodrow W. Bledsoe’, *Faculty Council, The University of Texas*, Austin, 27 May 2014, https://www.utexas.edu/faculty/council/1998-1999/memorials/Bledsoe/bledsoe.html, adapted from ‘Woody Bledsoe: His Life and Legacy’, authored by Ballantyne, Michael, Boyer, Robert S. and Hines, Larry, *AI Magazine*, Volume 17, Number 1, Spring 1996, pp. 7-20.

Breisbart, Claus. ‘Kant's Characterization of Natural Ends’, Heidemann, Dietmar H. (ed), *Kant Yearbook. 1: Teleology*. Berlin: De Gruyter, 2009, pp 1-30.

Breitenbach, Angela. ‘Two views on nature: A solution to Kant’s antinomy of mechanism and teleology’, *British Journal for the History of Philosophy*, 16:2, 2008.

Bridle, James. ‘Google launches ‘Constitute,’ a new tool for designing governments | The Verge’, *The New Aesthetic Tumblr blog*, 25 September 2013, http://new-aesthetic.tumblr.com/post/62244541600/google-launches-constitute-a-new-tool-for.

Bridle, James. ‘Report from Austin, Texas, on the New Aesthetic panel at SXSW’, *booktwo.org*, March 15 2012, http://booktwo.org/notebook/sxaesthetic/.

Bridle, James. ‘The New Aesthetic: About’, http://new-aesthetic.tumblr.com/about.

Bridle, James. ‘Waving at the machines’, Web Directions South keynote, 2011, http://www.webdirections.org/resources/james-bridle-waving-at-the-machines/#transcript.

Brook, Peter. ‘See Some Art While You Can – Google Will Eventually Replace Museums’, *Wired.com*, September 2013, http://www.wired.com/2013/09/see-some-art-whir-you-can-google-will-eventually-replace-museums/.

Brownlee, John. ‘Massive Data Visualization Brings NYC’s Busiest Street To Life’,

http://www.fastcodesign.com/3043091/infographic-of-the-day/massive-data-visualization-brings-nycs-busiest-street-to-life.

Bush, Vannevar. ‘As We May Think’, in Wardrip-Fruin, Noah and Montfort, Nick (eds). *The New Media Reader*, Cambridge/London: MIT Press, 2003.

Byrnes, Mark. ‘This Is Not a Watermark: Meet French Street Artist Mathieu Tremblin’, *The Atlantic, Citylab*, 15July 2013, http://www.citylab.com/design/2013/07/not-watermark-meet-french-street-artist-mathieu-tremblin/6083/.

Carriage Trade Gallery. ‘Enxuto & Love, Anonymous Paintings’, (Press Release), October, 2013, http://www.carriagetrade.org/article82,82.

Cascone, Kim. ‘The Aesthetics of Failure: ‘Post- Digital’ Tendencies in Contemporary

Computer Music’, *Computer Music Journal* 24, No. 4 (Winter 2000), pp. 12-18.

Cascone, Kim. ‘The Aesthetics of Failure: Post-Digital Tendencies in Contemporary Computer Music’, *subsol*, 24 April 2004, http://subsol.c3.hu/subsol\_2/contributors3/casconetext.html.

Cegłowski, Maciej. ‘Ta’izz’, *Idle Words blog*, 17 May 2015, http://idlewords.com/2015/05/ta\_izz.htm.

Charlesworth, J.J. (2012). We are the droids we*’*re looking for: the New Aesthetic and its friendlycritics, accessed 8.03.2014, http://blog.jjcharlesworth.com/2012/05/07/we-are-the-droids-were-looking-for-the-new-aesthetic-and-its-friendly-critics/

Charlesworth, JJ. ‘We are the droids we’re looking for: the New Aesthetic and its friendly critics**’,** *JJ Charlesworth Blog*, 7 May 2012, https://blogjjcharlesworth.wordpress.com/2012/05/07/we-are-the-droids-were-looking-for-the-new-aesthetic-and-its-friendly-critics/.

Chris Foley. http://www.cfoley.net/.

Comparative Constitutions Project. http://comparativeconstitutionsproject.org/.

compArt database Digital Art (daDA). ‘Georg Nees: Computergrafik’, http://dada.compart-bremen.de/item/exhibition/164.

compArt database Digital Art (daDA). ‘Hiroshi Kawano’, http://dada.compart-bremen.de/item/agent/234.

compArt database Digital Art (daDA). Jean-Pierre Hébert’, http://dada.compart-bremen.de/item/agent/549.

Condliffe Jamie. ‘Microsoft’s Racist Twitter Bot Sputters Back to Life, Bugs Out Again’, Gizmodo, 30 March 2016, http://gizmodo.com/something-strange-is-happening-to-microsofts-twitter-bo-1767926273.

Contreras-Koterbay, Scott. ‘The Digitalization of the World: New Aesthetics, with a Kantian Twist’, *Mustekala Kulttuurilehti*, 10 September 2014, http://www.mustekala.info/node/35834.

Coppelman, Alyssa. ‘Distorted Photos Show the Alien Side of Suburban Life’, *Wired.com*, 1 March 2015, http://www.wired.com/2015/03/ralf-brueck-distortion/.

Cox, Matthew. ‘Army Unveils Design Changes for New Camo Uniform’, *Military.com*, 6 August 2014, http://www.military.com/daily-news/2014/08/06/army-unveils-design-changes-for-new-camo-uniform.html?ESRC=todayinmil.sm.

Cramer, Florian. ‘What is ‘Post-digital’?’, *A Peer-reviewed Journal about Post-digital Research*, vol. 3, issue 1, p. 3 (2015), http://www.aprja.net/?p=1318.

Cybernetic Seredipity Archive. http://cyberneticserendipity.net/.

DAM Berlin. ‘Artist’s Statement: Frieder Nake in conversation with Wolf Lieser at the DAM GALLERY Berlin, November 2010’, November, 2010, http://dam.org/artists/phase-one/frieder-nake/artist-s-statement.

Debatty, Régine. ‘Bits on Location’, *We Make Money Not Art blog*, 23 February 2005, http://we-make-money-not-art.com/bits\_on\_locatio/.

Debatty, Régine. ‘Order+Noise, a tug of war for motors, strings and rubber bands’, *We Make Money Not Art blog*, 29 April 2016, http://we-make-money-not-art.com/ordernoise-a-tug-of-war-for-motors-strings-and-rubber-bands/.

Drass, Eric. *shardcore*, http://www.shardcore.org/.

Dreher, Thomas. ‘Computer Graphics’, *History of Computer Art*, Septemb 2013, http://iasl.uni-muenchen.de/links/GCA-III.2e.html#Computergrafik.

Driessens, Erwin and Verstappen, Maria. *D r i e s s e n s & V e r s t a p p e n*, http://notnot.home.xs4all.nl/sandbox/sandbox.html.

e-flux. ‘Hito Steyerl’ (Press Release), 2012, http://www.e-flux.com/announcements/hito-steyerl-at-e-flux/.

Engelbart, Douglas. ‘A Research Center for Augmenting Human Intellect’, in Wardrip-Fruin, Noah and Montfort, Nick (eds). *The New Media Reader*, Cambridge/London: MIT Press, 2003.

Enxuto, João and Love, Erica. ‘Anonymous Paintings (2011-)’, *theoriginalcopy.net*, 2011, http://www.sept6.info/anonymous-paintings/.

Faith, Thomas and Wicentowski, Joseph. ‘Foggy Bottom’, April 2014, http://tei.northwestern.edu/files/2014/04/Faith-Wicentowski-1ntyfbr.pdf.

Faith, Thomas and Wicentowski, Joseph. ‘Visualizing the History of U.S. Foreign Relations: The State of TEI at

Fashionably Male. ‘Don’t Police My Masculinity – Alexander Ikhide by Seye Isikalu’, *Fashionably Male*, 14 February 2015, http://fashionablymale.net/2015/02/14/dont-police-my-masculinity-alexander-ikhide-by-seye-isikalu/.

Fishwick, Paul. ‘Aesthetic Computing’, Mads Soegaard and Rikke Friis Dam (eds.) *The Encyclopedia of Human-Computer Interaction*, 2nd edition, Aarhus: The Interactive Design Foundation, 2013.

Flusser, Vilém. *Towards a Philosophy of Photography*, Reaktion Books: London, 2005.

Fodel, David and Jenkins, Matt (curators). ‘Exhibition announcement: *The Emperor’s New Aesthetic*’, 9 September 2014, Rhizome, http://rhizome.org/announce/events/60873/view/.

Fortune, Stephen. ‘Disarming Corruptor will encrypt your 3D creations’, *Dazed*, 2014, http://www.dazeddigital.com/artsandculture/article/18019/1/disarming-corruptor-will-encrypt-your-3d-creations.

Fuller, Matthew. *Media Ecologies: Materialist Energies in Art and Technocultures*, Cambridge MA: MIT Press, 2007.

Gal, Yarin. *Extrapolated Art*, http://extrapolated-art.com/.

Gander, Kashmira. ‘Heinz forced to apologise after QR code on ketchup bottle linked to hardcore porn site’, *The Independent*, 17 June 2015, http://www.independent.co.uk/life-style/food-and-drink/news/heinz-forced-to-apologise-after-qr-code-on-ketchup-bottle-linked-to-hardcore-porn-site-10327313.html.

Garrett, Don. “Teleology in Spinoza and Early Modern Rationalism” in Gennaro, Rocco and Huenemann, Charles (eds), New Essays on the Rationalists, New York : Oxford University Press. 1999.

Geiger, Antoine. *Sur-Fake*, http://files.cargocollective.com/440813/SUR-FAKE--translated-.pdf.

Genova, A.C. ‘Review of *Kant’s Concept of Teleology* by J. D. McFarland’, *Ethics*, University of Chicago Press, 81:2, January, 1971.

Ginsborg, Hannah. ‘Kant’s Aesthetics and Teleology’, in Zalta, Edward N. (ed.) *The Stanford Encyclopedia of Philosophy,* Fall 2014, http://plato.stanford.edu/archives/fall2014/entries/kant-aesthetics/.

glitchtop. http://chrisfoley.github.io/glitchtop/.

Glove and Boots. ‘Vertical Video Syndrome - A PSA’, YouTube video, 2:58, 5 June 2012, https://youtu.be/Bt9zSfinwFA.

Godfrey, Mark. ‘Statements of Intent: Mark Godfrey on the Art of Jacqueline Humphries, Laura Owens, Amy Sillman, and Charline von Heyl’, *Artforum*, April 2014, http://owenslaura.com/wp-content/uploads/2014/11/LO\_2014\_Apr\_Artforum\_small.pdf.

Goodin, Dan. ‘Reverse-engineering artist busts face detection tech’, *The Register*, April, 2010, http://www.theregister.co.uk/2010/04/22/face\_detection\_hacking/.

Google Cultural Institute. https://www.google.com/culturalinstitute/about/.

Gopakumar, R. *Linguistic River*, 2012, http://www.worldart.info/GopakumarR/LinguisticsRiver/default.aspx.

Goriunova, Olga and Shulgin, Alexei. ‘Glitch’, in Fuller, Matthew (ed.). *Software Studies: a Lexicon*, London: MIT Press, 2008.

Goriunova, Olga and Shulgin, Alexia. *Glitch in Software Studies: A Lexicon*, ed. Matthew Fuller, Cambridge: MIT Press, 2008.

Graells-Garrido, Eduardo, Lalmas, Mounia and Quercia, Daniele. ‘Data Portraits: Connecting

People of Opposing Views’, Human-Computer Interaction (cs.HC); Social and Information

Networks, Cornell University, 19 November 2013, http://arxiv.org/abs/1311.4658.

Gray, Maggie. ‘Artist Profile: Hito Steyerl’, *this is tomorrow*, December 11, 2010,

http://thisistomorrow.info/articles/artist-profile-hito-steyerl.

Greenbaum, Hilary. ‘Who Made Google’s Map Pin?’, *The New York Times Magazine*, 18 April

2011, http://6thfloor.blogs.nytimes.com/2011/04/18/who-made-googles-map-pin/.

Grosser, Ben. ‘Computers Watching Movies’, 2014, *Ben Grosser*,

http://bengrosser.com/projects/computers-watching-movies/.

Grosser, Ben. ‘Interactive Robotic Painting Machine’, *Ben Grosser*, 2011,

http://bengrosser.com/projects/interactive-robotic-painting-machine/.

Grosser, Benjamin. ‘Flexible Pixels’, 2009-11, *Benjamin Grosser*, http://bengrosser.com/projects/flexible-pixels/.

Gunkel, David and Taylor, Paul A. *Heidegger and the Media,* Cambridge: Polity, 2014.

Gutierrez, Jené. ‘Google’s Robot Cameras Caught Taking Unintentional Selfies In Museums And Galleries’, *Beautiful/Decay*, 7 July 2014, http://beautifuldecay.com/2014/07/07/googles-robot-cameras-caught-taking-unintentional-selfies-museums-galleries/.

Halskov, Kim, Lervig, Morten and Dalsgaard, Peter. ‘Climate on the Wall’, *CAVI*, 14 October 2014, http://cavi.au.dk/research-areas/climate-on-the-wall/.

Halskov, Kim, Lervig, Morten and Dalsgaard, Peter. ‘The Dynamically Transparent Window’, 14 October 2014, *CAVI*, http://cavi.au.dk/research-areas/the-dynamically-transparent-window/.

Harvey, Adam. ‘How to Hide from Machines: The perilous glamour of life under surveillance’, *dis magazine*, 2015, http://dismagazine.com/dystopia/evolved-lifestyles/8115/anti-surveillance-how-to-hide-from-machines/.

Harvey, Adam. *Adam Harvey Projects*, http://ahprojects.com/.

Harvey, Adam. *CV Dazzle*, https://cvdazzle.com/.

Harvey, Adam. *Undisclosed*, https://undisclosed.cc/.

Hébert, Jean-Pierre. Index for jean-pierre hébert, ‘Biography’, http://jeanpierrehebert.com/docs/bio1209.pdf.

Heidegger, Martin. *Being and Time*, trans. John Macquarrie & Edward Robinson, Oxford: Basil Blackwell, 1962.

Henner, Mishka. ‘Dutch Landscapes’, *mishkahenner.com*, February 2011, http://mishkahenner.com/filter/works/Dutch-Landscapes.

Hill, Benjamin Mako. ‘Revealing Errors’ in Nunes, Mark (ed) *Error Glitch, Noise, and Jam in New Media Cultures,* New York and London: Continuum, 2011.

Hochman, Nadav. ‘Imagined Data Communities’, *Selfiecity*, 2014, http://d25rsf93iwlmgu.cloudfront.net/downloads/Nadav\_Hochman\_selfiecity.pdf.

Hodara, Susan. ‘Liza Lou’s Handmade Sea of Sparkling Glass’, *The New York Times*, 2 January 2016, http://nyti.ms/1OBekoq.

Hromack, Sarah. ‘What is Metahaven?’, *frieze* magazine, issue 175, 2015, http://www.frieze.com/issue/article/what-is-metahaven/.

Hui Zhe. ‘Pixelate’. *iTunes Store*, September, 2015, https://itunes.apple.com/us/app/id442157795.

Humble Arts Foundation. ‘The Artists’, *Group Show 42: Occultisms*, http://hafny.org/group-show-42-occultisms-statements-and-bios/.

Hyde, Andrea. ‘Metahaven’s *Facestate* Social Media and the State’, *Walker*, 13 December 2011, http://www.walkerart.org/magazine/2011/metahavens-facestate.

Ikeda, Ryoji. ‘supersymmetry’, *Ryoji Ikeda*, 2014, http://www.ryojiikeda.com/project/supersymmetry/.

Jayme, Merlee, Gutierrez, Aster, Demata, Eugene and Royong, Biboy. *TXTBKS*, November 2014, https://www.thinkwithgoogle.com/campaigns/smart-communications-txtbks.html.

JCDecaux. ‘Old Street EC1’, September 2015, http://www.jcdecaux.co.uk/roadside/roundabouts/old-street-ec1.

Jeffries, Adrianne. ‘It Will Take Google 22 Days to Find You’, *Motherboard*, 2 March 2015, http://motherboard.vice.com/read/it-will-take-google-22-days-to-find-you.

Jobin, Anna. ‘Google’s autocompletion: algorithms, stereotypes and accountability’, *Sociostrategy blog*, 22 October 2013, http://sociostrategy.com/2013/googles-autocompletion-algorithms-stereotypes-accountability/.

Jobson, Christopher. ‘The Movement of Air: A New Dance Performance Incorporating Interactive Digital Projection from Adrien M & Claire B’, 11 November 2015, *This is Colossal*, http://www.thisiscolossal.com/2015/11/movement-of-air-dance/.

Jobson, Christopher. ‘The Rescued Film Project Discovers 31 Rolls of Undeveloped Film Shot by an Unknown WW2 Soldier’, *This Is Colossal*, 18 January 2015, http://www.thisiscolossal.com/2015/01/31-rolls-of-ww2-film/.

Jones, Jonathan. ‘Should art respond to science? On this evidence, the answer is simple: no way’, *The Guardian*, 23 April 2015, http://www.theguardian.com/artanddesign/jonathanjonesblog/2015/apr/23/art-respond-science-cern-ryoji-ikeda-supersymmetry.

Jones, Matt. ‘Sensor-Vernacular’, *Berg London blog*, 13 May 2011, http://berglondon.com/blog/2011/05/13/sensor-vernacular/.

Juxtapoz. ‘The Work of Jean-Pierre Hébert’, *Juxtapoz*, May 22 2015, http://www.juxtapoz.com/current/the-work-of-jean-pierre-hebert.

Kant, Immanuel. *Kritik der Urteilskraft*, hrsg. von H.F. Klemme. Mit Sachanmerkungen von P. Giordanetti, Meiner, Hamburg, 2001 (2006).

Kant, Immanuel. *The Critique of Judgment*, trans. Pluhar, Werner, Indianapolis, IN: Hackett, 1987.

Kelion, Leo. ‘Apple Maps flaw results in drivers crossing airport runway’, *BBC News*, 25 September 2013, http://www.bbc.com/news/technology-24246646.

KentuckyFC, Emerging Technology from the arXiv. ‘How to Burst the "Filter Bubble" that Protects Us from Opposing Views’, *MIT Technology Review*, 29 November 2013, http://www.technologyreview.com/view/522111/how-to-burst-the-filter-bubble-that-protects-us-from-opposing-views/.

Kër Thiossane. *Villa pour l’art et le multimedia*, http://www.ker-thiossane.org/.

Khaikin, Lital. ‘The Radical Capacity of Glitch Art: Expression through an Aesthetic Rooted in Error’, *REDEFINE*, 5 February 2014, http://www.redefinemag.com/2014/glitch-art-expression-through-an-aesthetic-rooted-in-error/.

Kleeman Sophie. ‘Here Are the Microsoft Twitter Bot’s Craziest Racist Rants’, *Gizmodo*, 24

March 2016, http://gizmodo.com/here-are-the-microsoft-twitter-bot-s-craziest-racist-ra-1766820160.

Kleinman, Adam. ‘Hito Steyerl’s “Adorno’s Grey”’, *art-agenda*, 21 November 2012, http://www.art-agenda.com/reviews/hito-steyerl’s-“adorno’s-grey”/.

Kohei Nawa, http://kohei-nawa.net/.

Kreines, James. ‘The inexplicability of Kant’s naturzweck: Kant on teleology, explanation and biology’, *Archiv für Geschichte der Philosophie* 87:3, 2005.

Krotevich, Dmitriy. ‘PixelDrifter’, *Internet Archive*, 11 May 2014, https://archive.org/details/pixeldrifter.

Krotevich, Dmitriy. *Pixel-Drifter*, http://pixeldrifter.tumblr.com/.

Kurutepe, Eugene. ‘Face Recognition with OpenCV’, *objc.io*, February 2015, https://www.objc.io/issues/21-camera-and-photos/face-recognition-with-opencv/.

Lambirth, Andrew. ‘Welcome home, Malcolm Morley’, *The Spectator*, 26 October 2013, http://new.spectator.co.uk/2013/10/malcolm-morley-the-last-wild-man-of-modern-art/.

Landy, Michael. ‘Home to destruction’, *Tate Etc.*, Autumn 2009, http://www.tate.org.uk/context-comment/articles/homage-destruction.

Limer, Eric. ‘A Typeface Designed To Thwart Spying Computers’, *Gizmodo.com*, 22 June 2013, http://gizmodo.com/a-typeface-designed-to-thwart-sneaky-spying-computers-543341176.

Lofti, Shidan. ‘The ‘Purposiveness’ of Life: Kant’s Critique of Natural Teleology’, *The Monist*, 93:1, January 2010.

Losh, Elizabeth. ‘Beyond Biometrics: Feminist Media Theory Looks at Selfiecity’, *Selfiecity*, 2014, http://d25rsf93iwlmgu.cloudfront.net/downloads/Liz\_Losh\_BeyondBiometrics.pdf.

Lou, Liza*.* http://lizalou.com/.

Louisgrand-Sylla, Marion. ‘Interview: The story of Ker Thiossäne, Villa for Art and Multimedia’, 2010, http://www.ker-thiossane.org/spip.php?article10.

Lupton, Ellen. ‘The Designer as Producer,’ *The Education of a Graphic Designer*, (ed.) Steven Heller, New York: Allworth Press, 1998, http://elupton.com/2010/10/the-designer-as-producer/.

Maigret, Nicolas. *The Pirate Cinema*, http://thepiratecinema.com.

Make a DifferenSe. ‘What is Wikileaks? by founder Julian Assange’, 11 December 2010, YouTube video, Duration: 14:58, https://youtu.be/DFE7d91vQf4.

Manjoo, Farhad. ‘Vertical Video on the Small Screen? Not a Crime’, *The New York Times*, 12 August 2015, http://www.nytimes.com/2015/08/13/technology/personaltech/vertical-video-on-the-small-screen-not-a-crime.html?\_r=0.

Manovich, Lev. ‘Interaction as an aesthetic event’, *Receiver*, #17, 2006, http://dm.ncl.ac.uk/courseblog/files/2011/03/Manovich\_InteractionAsAestheticEvent.pdf.

Manovich, Lev. *On Broadway*, 2016, http://on-broadway.nyc/.

Manovich, Lev. *Selfiecity*, 2014, http://selfiecity.net/.

Manovich, Lev. *Software Takes Command*, London: Bloomsbury, 2013.

Manovich, Lev. *The Language of New Media*, London: MIT Press, 2002.

Marks, Ben. ‘Art in the Infographic Age’, 22 August 2014, *Boing Boing*, http://boingboing.net/2014/08/22/art-in-the-infographic-age.html.

Mathis-Lilley, Ben. ‘Hacked Confederate Facebook Group Becomes Tribute to LGBT Rights, Obama, Judaism’, *Slate.com*, 29 July 2015, http://www.slate.com/blogs/the\_slatest/2015/07/29/confederate\_flag\_pride\_facebook\_group\_hijacked\_michelle\_obama\_and\_multi.html.

Mayr, Ernst. ‘The Idea of Teleology’, *Journal of the History of Ideas*, 53:1, 1992.

McAlone, Nathan. ‘The 11 most beautiful apps of the year’, *Business Insider*, 31 December 2015, http://www.businessinsider.com/most-beautiful-apps-2015-10.

McQuillian, J. Colin, “Baumgarten on Sensible Perfection” *Philosophica*, 44, Lisboa, 2014, p. 47-64.

Menkman, Rosa. *Glitch Studies Manifesto*, *Sunshine in My Throat*, 2009/2010, p. 8, 9, 11. http://rosa-menkman.blogspot.com/2010/02/glitch-studies-manifesto.html.

Metahaven (Velden, Daniël van der and Kruk, Vinca). *Black Transparency: The Right to Know in the Age of Mass Surveillance*, Berlin: Sternberg Press, 2015.

Metahaven and The Sprawl (Propaganda About Propaganda). ‘THE SPRAWL (PROPAGANDA ABOUT PROPAGANDA) – Official Trailer’. Filmed [2015]. Youtube video, 2:58. Posted January 2016, <https://youtu.be/Bs7NFbE2NS8>.

Metahaven. http://www.metahaven.net/.

Metahaven. *Metahaven blog*, http://mthvn.tumblr.com/.

Moleskine. ‘Afropixel: Using Evernote Notebooks To Spread Knowledge’, 2014,

‘http://www.moleskine.com/us/news/afropixel4.

Mondot, Adrien and Bardainne, Claire. *Adrien M / Claire B*, http://www.am-cb.net/.

Morgan, Tiernan and Purje, Lauren. ‘An Illustrated Guide to Arthur Danto’s “The End of Art”’, *Hyperallergic*, 31 March 2015, http://hyperallergic.com/191329/an-illustrated-guide-to-arthur-dantos-the-end-of-art/.

Morinis, Leora. ‘Hito Steyerl’s HOW NOT TO BE SEEN: A F\*\*king Didactic Educational .MOV File’, *Inside/Out, A MoMA/MoMA PS1 Blog*, 18 June 2014, http://www.moma.org/explore/inside\_out/2014/06/18/hito-steyerls-how-not-to-be-seen-a-fucking-didactic-educational-mov-file.

Mun, Sang. ‘Making Democracy Legible: A Defiant Typeface’, *Walker Art Center blog*, 20 June 2013, http://blogs.walkerart.org/design/2013/06/20/sang-mun-defiant-typeface-nsa-privacy/.

Munroe, Randall Patrick. ‘Questions’, *xkcd.com*, 26 August 2013, http://xkcd.com/1256/.

Murphy James E. ‘Found’, 2014, http://found.jemurphy.org/.

Murphy, James E. ‘Relative Anonymity’, 2012, http://jemurphy.org/#df.

Murphy, James E. ‘The Politics of Creation’, 2013, http://jemurphy.org/#poc.

Murphy, James E. http://jemurphy.org/.

Murray, Ben. ‘Artist Q&A: James Bridle’, *The Space*, 2015, http://www.thespace.org/news/view/james-bridle-interview.

Museum of Modern Art. ‘Dead Drops’, Museum of Modern Art Interactive Exhibitions, http://www.moma.org/interactives/exhibitions/2011/talktome/objects/146365/.

Nagy, Attila. ‘Fantastic Software Glitch Art Is Better Than the Real World’, *Gizmodo*, 10 October 2015, http://gizmodo.com/fantastic-software-glitch-art-is-better-than-the-real-w-1732141946.

Nash, Katherine and Williams, Richard H. ‘Computer Program for Artists: ART I’, *Leonardo,*PergamonPress, The MIT Press, 1970.

Newcomb, Ted. ‘The Fractal Future: Hybrid reality and the New Aesthetic’, *All Things Connected blog*, 27 June 2012, http://tcnewcomb.com/2012/06/27/the-fractal-future-hybrid-reality-and-the-new-aesthetic/.

Noll, A. Michael. ‘Human or Machine: A Subjective Comparison of Piet Mondrian’s ‘Composition with Lines’ and a Computer–Generated Picture,’ *The Psychological Record*, Vol. 16. No. 1, January 1966, pp. 1-10.

Noll, A. Michael. http://noll.uscannenberg.org/.

Norges Bank. ‘Motifs for the New Banknote Series’ (Press Release), 7 October 2014,

http://www.norges-bank.no/en/Published/Press-releases/2014/Press-release-7-october-2014/.

Nunes, Mark. (ed.) *Error Glitch, Noise, and Jam in New Media Cultures*, New York and London: Continuum, 2011.

O’Hagan, Sean. ‘Exposed: photography’s fabulous fakes. Phoney engagements, flying surrealists, faux Instagram celebrities, dubious family portraits … a short history of performance photography’, *The Guardian*, January 31 2016, http://www.theguardian.com/artanddesign/2016/jan/31/exposed-photographys-fabulous-fakes.

Openshaw, Jonathan. *Postdigital Artisans: Craftmanship with a New Aesthetic in Fashion, Art, Design and Architecture*, Amsterdam: Frame Publishers BV, 2015.

Pangburn, DJ. ‘Here’s What Artificially Intelligent Pixel Bending Looks Like ‘, *The Creators Project*, 28 July 2014, http://thecreatorsproject.vice.com/blog/heres-what-artificially-intelligent-pixel-bending-looks-like.

Parikka, Jussi. *What is Media Archaeology?*, Cambridge: Polity, 2012.

Pariser, Eli. *The Filter Bubble: How the New Personalized Web Is Changing What We Read and How We Think*, New York: Penguin Books, 2012.

Parker, DeWitt H. ‘Introduction’, *Schopenhauer Selections*, New York: Scribner, 1928.

Parkin, Simon. ‘Desert Bus: The Very Worst Video Game Ever Created’, *The New Yorker*, 9 July 2013, http://www.newyorker.com/tech/elements/desert-bus-the-very-worst-video-game-ever-created.

Perez, Sarah. ‘iTunes App Store Now Has 1.2 Million Apps, Has Seen 75 Billion Downloads To Date’, *TechCrunch*, 2 June, 2014, http://techcrunch.com/2014/06/02/itunes-app-store-now-has-1-2-million-apps-has-seen-75-billion-downloads-to-date/.

Plummer-Fernandez, M. http://www.plummerfernandez.com.

Polymaps, http://polymaps.org/.

Posner, Helaine. ‘Liza Lou: Color Field and Solid Grey November 8, 2015 – February 21, 2016’, *Neuberger Museum of Ar*t, https://www.neuberger.org/exhibitions/current/view1/314.html?width=660&height=500.

Poynor, Rick. ‘Borderline: Metahaven makes visual proposals that suggest a new role for graphic design in public life’, *Eye Magazine*, no. 71 vol. 18, 2009, http://www.eyemagazine.com/feature/article/borderline.

*Prosthetic Knowledge blog*, http://prostheticknowledge.tumblr.com/.

Quarfood, Marcel. ‘Kant on biological teleology: Towards a two-level interpretation’, *Studies in History and Philosophy of Biological and Biomedical Sciences*, vol 37, 2006.

Rawsthorn, Alice. ‘A Quest for Meaning in a Dystopian Era’, *The New York Times*, 16 May

2010, http://nyti.ms/1LyRL8W.

Reynolds, Diana Graham. *Alois Riegl and the Politics of Art History. Intellectual Traditions and*

*Austrian Identity in Fin de Siècle Vienna*, San Diego: University of California, 1997.

Rhodes, Margaret. ‘This Glitch Art Is Made of Pixels Powered by Their Own AI’, *Wired.com*, 7 August 2014, http://www.wired.com/2014/08/this-glitch-art-is-made-of-pixels-powered-by-their-own-ai/.

Rhodes, Margaret. ‘This Glitch Art Is Made Of Pixels Powered By Their Own AI’, *Wired.com*, 7 August 2014, http://www.wired.com/2014/08/this-glitch-art-is-made-of-pixels-powered-by-their-own-ai.

Riegl, Alois. *Gesammelte Aufsätze*, Augsburg-Wien: Benno Filser Verlag, 1928.

Rock, Michael. ‘The designer as author’, *Eye Magazine*, 1996,

http://www.eyemagazine.com/feature/article/the-designer-as-author.

Rogers Holly. ‘”Betwixt and Between” Worlds: Spatial and Temporal Liminality in Video Art-Music’ in Richardson, John, et al. (eds), *The Oxford Handbook of New Audiovisual Aesthetics*, Oxford: Oxford University Press, 2013.

Rothenberg, Matthew. *emojitracker: realtime use on twitter*, http://www.emojitracker.com/.

Rothenberg, Matthew. *Matthew Rothenberg Selected Projects*, http://portfolio.mroth.info/.

Rothenberg, Matthew. *Swipe Left: Dating Apps and Drone Strikes*, 2014, https://medium.com/@mroth/swipe-left-dfa947df0355.

Rothstein, Adam. ‘New Aesthetics - New Politics’, *POSZU blog*, April 2012, http://www.poszu.com/new-aesthetics-new-politics.html.

Rust, Carsten and Buchen, Philip. ‘Eingemauert in einer Fassade Bomben-Bauplan auf öffentlichem USB-Stick in der Kölner Südstadt’, *Express*, 23 February, 2015, http://www.express.de/koeln/eingemauert-in-einer-fassade-bomben-bauplan-auf-oeffentlichem-usb-stick-in-der-koelner-suedstadt-2031168.

Sandwich: Creative Platform for Contemporary Art. http://sandwich-cpca.net/.

*Save The Internet*. https://www.savetheinternet.in/.

Sayej, Nadja. ‘An Artist Has Made A Primitive Computer Out Of Earth Crystals, And Little Else’ *the creators project*, April 2014, http://thecreatorsproject.vice.com/en\_uk/blog/an-artist-has-made-a-primitive-computer-out-of-natural-crystals-and-little-else.

Sayej, Nadja. ‘Full Screen Is A Group Show Dedicated To Digital Art You Can Wear On Your Wrist’, *The Creators Project*, March 12, 2014, http://thecreatorsproject.vice.com/blog/full-screen-is-a-group-show-devoted-to-digital-art-you-can-wear-on-your-wrist.

Schopenhauer, Arthur. *The World as Will and Representation*, trans. E.F.J. Payne. Dover Publications, New York: 1966.

Scott, Damion. ‘Functional Analysis and Schopenhauer’s Theory of the Will’ (*The World as Will and Representation*, Volume I, Sections 17-29), https://www.academia.edu/2576175/Functional\_Analysis\_and\_Schopenhauers\_Theory\_of\_the\_Will.

Sierzputowski, Kate. ‘The Attention-Sucking Power of Digital Technology Displayed Through

Photography by Antoine Geiger’, *Colossal*, 11 November 2015, http://www.thisiscolossal.com/2015/11/cellphone-attention-antoine-geiger/?src=footer.

Silverberg, Michael. ‘Google’s Street View cameras are touring museums and taking weird selfies by accident’, *Quartz*, 3 July 2014, http://qz.com/229852/googles-street-view-cameras-are-touring-museums-and-taking-weird-selfies-by-accident/.

Smith, David. ‘NYC is a city that does sleep, a bit’, *Revolutions*, 20 March 2015, http://blog.revolutionanalytics.com/2015/03/nyc-is-a-city-that-does-sleep-a-bit.html.

Smits, Helmut. ‘Dead Pixel in Google Earth’, *helmutsmits.com*, 2010, http://helmutsmits.nl/work/dead-pixel-in-google-earth-2.

Sokol, Zach. ‘SelfieCity Might Be The Ultimate Data-Driven Exploration Of The Selfie’, *The Creators Project*, 19 February 2014, http://thecreatorsproject.vice.com/blog/selfiecity-might-be-the-ultimate-data-driven-exploration-of-the-selfie.

Sooke, Alastair. ‘Is this the first Instagram masterpiece?’, *The Telegraph*, January 18th, 2016, http://www.telegraph.co.uk/photography/what-to-see/is-this-the-first-instagram-masterpiece/.

Sterling, Bruce. ‘An Essay on the New Aesthetic. Beyond the beyond’, *Wired*, April 2012, http://www.wired.com/beyond\_the\_beyond/2012/04/an-essay-on-the-new-aesthetic/

Steyerl, Hito. ‘In Defense of the Poor Image’, *e-flux*, November 2009, http://www.e-flux.com/journal/in-defense-of-the-poor-image/.

Steyerl, Hito. ‘Zach Blas Future Great 2014’, *ArtReview*, March 2014, http://artreview.com/features/2014\_futuregreats\_zach\_blas/.

Stinson, Liz. ‘Wonderfully Twisted Photos From a Glitch Art Guru’, *Wired.com*, 10 September 2014, http://www.wired.com/2014/10/wonderfully-twisted-photos-glitch-art-guru/#slide-8.

Studio Laviani APFL. http://www.laviani.com/.

Sutherland, Evan E. ‘Sketchpad: A Man-Machine Graphical Communication System’, in Wardrip-Fruin, Noah and Montfort, Nick (eds). *The New Media Reader*, Cambridge/London: MIT Press, 2003.

SX Schedule 2012. ‘The New Aesthetic: Seeing Like Digital Devices’, http://schedule.sxsw.com/2012/events/event\_IAP11102.

Tate Museums. ‘Painting After Technology’, March, 2015, http://www.tate.org.uk/whats-on/tate-modern/display/painting-after-technology.

Texas, Virgil. ‘How I Infiltrated a White Pride Facebook Group and Turned It into ‘LGBT

Southerners for Michelle Obama’’, *Vice.com*, 3 August 2015, <http://www.vice.com/read/virgil->

texas-white-power-facebook-group-troll.

*The Rescued Film Project*, http://rescuedfilmproject.tumblr.com/.

The Space Commission, *The Sprawl*, October, 2014, http://www.lighthouse.org.uk/programme/the-space-commission-the-sprawl.

Thoma Foundation, ‘There Are Spirals Everywhere,’ Says Computer Artist Jean-Pierre Hébert’, (Press release), July 25 2015, http://thomafoundation.org/there-are-spirals-everywhere-says-computer-artist-jean-pierre-hebert/.

Thompson, Nicholas. ‘The Misappropriation of Teleonomy’, in *Perspectives in Ethology*, Bateson, P. Bateosn and P. Klopfer (eds) *Volume 7: Alternatives*, Springer-Verlag, 1987.

Tifentale, Alise .’The Selfie: Making sense of the “Masturbation of Self-Image” and the “Virtual Mini-Me”’, *Selfiecity*, 2014, http://d25rsf93iwlmgu.cloudfront.net/downloads/Tifentale\_Alise\_Selfiecity.pdf.

Tifentale, Alise and Manovich, Lev. ‘Selfiecity: Exploring Photography and Self-Fashioning in Social Media’ in Berry, David M. and Dieter, Michael (eds) *Postdigital Aesthetics: Art, Computation and Design*, New York: Palgrave MacMillan, 2015.

TNN. ‘Students, techies protest Facebook’s Free Basics’, *The Times of India*, 3 January 2016, http://timesofindia.indiatimes.com/city/bengaluru/Students-techies-protest-Facebooks-Free-Basics/articleshow/50424303.cms?utm\_source=twitter.com&utm\_medium=referral&utm\_campaign=TOIBangalore.

Tokumitsu, Miya. ‘The Politics of the Curation Craze’, *New Republic*, 24 August 2015, http://www.newrepublic.com/article/122589/when-did-we-all-become-curators.

Tom Whalen Illustrations-Design. *Strong Stuff*, http://www.strongstuff.net/about-flatiron/.

Tremblin, Matthieu. Demo De Tous Les Jours, http://demodetouslesjours.free.fr/.

Turner Luke. ‘The New Aesthetic*’*s Speculative Promise’, *Notes on Metamodernism*,2 July 2012, http://www.metamodernism.com/2012/07/02/the-new-aesthetics-speculative-promise/.

*UN Women*, ‘UN Women ad series reveals widespread sexism ‘, 21 October 2013, http://www.unwomen.org/en/news/stories/2013/10/women-should-ads.

Urban FabLab. ‘African Fabbers Project’, http://www.urbanfablab.it/african-fabber/23-non-categorizzato/projects/53-african-fabbers.html.

Urquhart, Robert. ‘An Interview With James Bridle of the New Aesthetic’**,** *The Huffington Post****,*** 9 May 2012, http://www.huffingtonpost.co.uk/robert-urquhart/james-bridle-the-new-aesthetic\_b\_1498958.html.

V2\_Institute for the Unstable Media. ‘Sandbox’, http://v2.nl/archive/works/sandbox.

V2\_Institute for the Unstable Media. http://v2.nl/.

Valla, Clement. ‘The Universal Texture’, *Clement Valla*, http://clementvalla.com/work/the-universal-texture-recreated-46423-50n-1202628-59w/.

van den Bommen, Marianne. *Transcoding the Digital: How Metaphors Matter in New Media*,

Amsterdam: Institute of Network Cultures, 2014.

Vanhemert, Kyle. ‘App Turns Your iPhone Into a Crappy Disposable Camera (And That’s a

Good Thing)’, *Wired.co*m, 1 January 2015, http://www.wired.com/2015/01/app-turns-iphone-crappy-disposable-camera-thats-good-thing/.

Vanhemert, Kyle. ‘This Is What a Computer Sees When It Watches The Matrix’, *Wired.com*, January 2014, http://www.wired.com/2014/01/computer-sees-watches-matrix/.

Vavarella, Emilio. Report a Problem, http://emiliovavarella.com/archive/google-trilogy/report-a-problem/.

Victoria & Albert Museum. ‘A History of Computer Art’, http://www.vam.ac.uk/content/articles/a/computer-art-history/.

Visconti, Sabato. http://www.sabatobox.com/.

Waelder, Pau. ‘Interview with Ralf Baecker’, *Telefonica Fundación*, 16 April 2013,

https://vida.fundaciontelefonica.com/en/2013/04/16/interview-with-ralf-baecker/.

Wardrip-Fruin, Noah and Montfort, Nick (eds) *The New Media Reader*, Cmbridge/London: MIT

Press, 2003.

Weber, Harrison. ‘The 15 most beautifully designed apps of 2015’, *VentureBeat*, 24 December 2015, http://venturebeat.com/2015/12/24/the-15-most-beautifully-designed-apps-of-2015/.

Westera, Wim. *The Digital Turn: How the Internet Transforms Our Existence*, Bloomington, Indiana: Authorhouse, 2013.

What colour is it?, http://whatcolourisit.scn9a.org/.

WhiteAlbum, https://whitealbumapp.com/.

Wiesenberger, Robert. ‘METAHAVEN: Somewhere Near You, Soon’, *032c*, Summer, 2014, http://032c.com/2014/metahaven-somewhere-near-you-soon/.

Wikipedia contributors. ‘Dazzle camouflage’, 23 Feb. 2016, https://en.wikipedia.org/wiki/Dazzle\_camouflage, accessed 28 Feb. 2016

Wikipedia contributors. ‘Frieder Nake’, 26 Feb. 2016, https://en.wikipedia.org/w/index.php?title=Frieder\_Nake&oldid=688732078, accessed 23 Mar. 2016.

Wikipedia contributors. ‘Multiplan’, 18 Sep. 2015, https://en.wikipedia.org/wiki/Multiplan, accessed 23 March 2016.

Wikipedia contributors. ‘The School of Athens’, 23 February 2016, https://en.wikipedia.org/wiki/The\_School\_of\_Athens, accessed 23 March 2016.

Wiles W. ‘The Machine Gaze’, *Aeon Magazine*, 17 September 2012, http://aeon.co/magazine/world-views/will-wiles-technology-new-aesthetic/.

Wiles, Will. ‘The machine haze’, *Aeon*, 17 September 2012, https://aeon.co/essays/what-do-we-uncover-when-we-look-through-digital-eyes.

Worley, Steven. ‘My God, It’s Full Of Blocks: Population Density Meets The Tile Space’, *Data Pointed*, 3 October, 2011, http://www.datapointed.net/2011/10/us-population-density-and-google-maps-tiles/.

Zilber, Emily. *Crafted: Objects in Flux*, Boston: Museum of Fine Arts, 2015.

Žižek, Slavoj. *Welcome to the Desert of the Real!: Five Essays on September 11 and Related Dates*, New York: Verso, 2002.

ZKM Exhibitions. ‘Georg Nees – The Great Temptation Early generative computer graphics’, August, 2006, *ZKM*, http://on1.zkm.de/zkm/stories/storyReader$5255.