

Acknowledgements

It is amazing to finally see this book completed and objectified, to have become an aesthetic object or an object to be approached aesthetically. For a period of about five years, the interdisciplinary research project *Media Aesthetics. Materiality, Practice, Experience* at the University of Oslo explored current media practices in order to generate cross-disciplinary theoretical and analytical insights into the impact of technical mediation on the experience of materiality, media and sociality. It started as an idea, or an urge, to conceptualize certain awarenesses of sense and sensibility, a way to approach the subject with an open mind, perceptible to more than what is explicitly told in current cultural expressions. We were juggling with names, Arild Fetveit and I: medium theory, rhetoric, mediology, media philosophy, yet none of them precisely covering what we were after. We wanted to include a concept of perception, experience, concrete practices, and suddenly the word just appeared: Media Aesthetics. Later we discovered that this had happened at several places in the world more or less at the same time, and before we knew it, some of the most obviously relevant essays by Walter Benjamin were collected and published in German as *Medienästhetische Schriften* (Media Aesthetic Writings). Our group then also included Ina Blom, as well as Susanne Østby Sæther and Eivind Røssaak, our two doctoral candidates at the time. In the course of this project and its various conferences, we had fruitful collaborations and exchanges with a number of important experts on this emerging field of research, and some of them were invited to contribute to this volume. Herewith, I warmly thank all contributors to this volume: WJT Mitchell, Samuel Weber, Mary Ann Doane, David Rodowick, Dieter Daniels and Sandra Naumann, as well as Arild Fetveit, Ina Blom, Susanne Østby Sæther and Eivind Røssaak. Special thanks go to Ina Blom for her generous, efficient and knowledgeable response to my questions and suggestions along the way. I am solely responsible for all editorial decisions made, but I am grateful for your support during the process.

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Oslo (February 8 – March 16 2008). *Ghost in the Machine* presented works by Cory Arcangel, Slater Bradley, Ulla von Brandenburg, Claire Fontaine, Mai Hofstad Gunnes, Carl Michael von Hausswolff, Pierre Huyghe, Joachim Koester, Trine Lise Nedreaas, Carsten Nicolai, Paul Pfeiffer, Seth Price, RSG, Ines Schaber, and Sean Snyder. Their works were selected based on a desire to provide a rich insight into media aesthetics as an *artistic practice*. By contrast, *Thinking Media Aesthetics* wants to provide a broad insight into media aesthetics as *research practice*. And again, The Norwegian Research Council has granted funding for the publication. We gratefully acknowledge this support.

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