

Feedback Television Against Democracy

Francesco Spampinato

Feedback David Joselit, 2010-02-26 In a world where politics is conducted through images, the tools of art history can be used to challenge the privatized antidemocratic sphere of American television. American television embodies a paradox: it is a privately owned and operated public communications network that most citizens are unable to participate in except as passive speculators. Television creates an image of community while preventing the formation of actual social ties because behind its simulated exchange of opinions lies a highly centralized corporate structure that is profoundly antidemocratic. In *Feedback*, David Joselit describes the privatized public sphere of television and recounts the tactics developed by artists and media activists in the 1960s and 1970s to break open its closed circuit. The figures whose work Joselit examines—among them Nam June Paik, Dan Graham, Joan Jonas, Abbie Hoffman, Andy Warhol, and Melvin Van Peebles—staged political interventions within television's closed circuit. Joselit identifies three kinds of image-events: feedback, which can be both disabling noise and rational response—as when Abbie Hoffman hijacked television time for the Yippies with flamboyant stunts directed to the media; the image-virus, which proliferates parasitically, invading, transforming, and even blocking systems—as in Nam June Paik's synthesized videotapes and installations; and the avatar, a quasi-fictional form of identity available to anyone, which can function as a political actor—as in Melvin Van Peebles's invention of Sweet Sweetback, an African-American hero who appealed to a broad audience and influenced styles of Black Power activism. These strategies, writes Joselit, remain valuable today in a world where the overlapping information circuits of television and the Internet offer different opportunities for democratic participation. In *Feedback*, Joselit analyzes such midcentury image-events using the procedures and categories of art history. The trope of figure/ground reversal, for instance, is used to assess acts of representation in a variety of media—including the medium of politics. In a televisual world, Joselit argues, where democracy is conducted through images, art history has the capacity to become a political science.

Screens Kate Mondloch, 2010 Media screens—film, video, and computer screens—have increasingly pervaded both artistic production and everyday life since the 1960s. Yet the nature of viewing artworks made from these media, along with their subjective effects, remains largely unexplored. *Screens* addresses this gap, offering a historical and theoretical framework for understanding screen-reliant installation art and the spectatorship it evokes. Examining a range of installations created over the past fifty years that investigate the rich terrain between the sculptural and the cinematic, including works by artists

such as Eija-Liisa Ahtila, Doug Aitken, Peter Campus, Dan Graham, VALIE EXPORT, Bruce Nauman, and Michael Snow, Kate Mondloch traces the construction of screen spectatorship in art from the seminal film and video installations of the 1960s and 1970s to the new media artworks of today's digital culture. Mondloch identifies a momentous shift in contemporary art that challenges key premises of spectatorship brought about by technological objects that literally and metaphorically filter the subject's field of vision. As a result she proposes that contemporary viewers are, quite literally, screen subjects and offers the unique critical leverage of art as an alternative way to understand media culture and contemporary visuality.

Here/There Kris Paulsen, 2017-02-24 An examination of telepresence technologies through the lens of contemporary artistic experiments, from early video art through current “drone vision” works. Telepresence” allows us to feel present—through vision, hearing, and even touch—at a remote location by means of real-time communication technology. Networked devices such as video cameras and telerobots extend our corporeal agency into distant spaces. In *Here/There*, Kris Paulsen examines telepresence technologies through the lens of contemporary artistic experiments, from early video art through current “drone vision” works. Paulsen traces an arc of increasing interactivity, as video screens became spaces for communication and physical, tactile intervention. She explores the work of artists who took up these technological tools and questioned the aesthetic, social, and ethical stakes of media that allow us to manipulate and affect far-off environments and other people—to touch, metaphorically and literally, those who cannot touch us back. Paulsen examines 1970s video artworks by Vito Acconci and Joan Jonas, live satellite performance projects by Kit Galloway and Sherrie Rabinowitz, and CCTV installations by Chris Burden. These early works, she argues, can help us make sense of the expansion of our senses by technologies that privilege real time over real space and model strategies for engagement and interaction with mediated others. They establish a political, aesthetic, and technological history for later works using cable TV infrastructures and the World Wide Web, including telerobotic works by Ken Goldberg and Wafaa Bilal and artworks about military drones by Trevor Paglen, Omar Fast, Hito Steyerl, and others. These works become a meeting place for here and there.

The Absence of Work Rachel Haidu, 2010 A provocative investigation of Marcel Broodthaers's work as a reflection on the uses and abuses of language.

TV by Design Lynn Spigel, 2008 From the Publisher: While critics have long disparaged commercial television as a vast wasteland, TV has surprising links to the urbane world of modern art that stretch back to the 1950s and '60s during that era, the rapid rise of commercial television coincided with dynamic new movements in the visual arts—a potent combination that precipitated a major shift in the way Americans experienced the world visually. *TV by Design* uncovers this captivating story of how modernism and network television converged and intertwined in their mutual ascent during the decades of the cold war. Whereas most histories of television focus on the way older forms of entertainment were recycled for the new medium, Lynn Spigel shows how TV was instrumental in introducing the public to the latest trends in art and design. Abstract

expressionism, pop art, art cinema, modern architecture, and cutting-edge graphic design were all mined for staging techniques, scenic designs, and an ever-growing number of commercials. As a result, TV helped fuel the public craze for trendy modern products, such as tailfin cars and boomerang coffee tables, that was vital to the burgeoning postwar economy. And along with influencing the look of television, many artists—including Eero Saarinen, Ben Shahn, Saul Bass, William Golden, and Richard Avedon—also participated in its creation as the networks put them to work designing everything from their corporate headquarters to their company cufflinks. Dizzy Gillespie, Ernie Kovacs, Duke Ellington, and Andy Warhol all stop by in this imaginative and winning account of the ways in which art, television, and commerce merged in the first decades of the TV age.

Video Art Theory Helen Westgeest, 2015-06-15 Video Art Theory: A Comparative Approach demonstrates how video art functions on the basis of a comparative media approach, providing a crucial understanding of video as a medium in contemporary art and of the visual mediations we encounter in daily life. A critical investigation of the visual media and selected video artworks which contributes to the understanding of video as a medium in contemporary art The only study specifically devoted to theorizing the medium of video from the perspective of prominent characteristics which result from how video works deal with time, space, representation, and narrative The text has emerged out of the author's own lectures and seminars on video art Offers a comparative approach which students find especially useful, offering new perspectives

Art vs. TV Francesco Spampinato, 2021-12-02 While highlighting the prevailing role of television in Western societies, Art vs. TV maps and condenses a comprehensive history of the relationships of art and television. With a particular focus on the link between reality and representation, Francesco Spampinato analyzes video art works, installations, performances, interventions and television programs made by contemporary artists as forms of resistance to and appropriation and parody of mainstream television. The artists discussed belong to different generations: those that emerged in the 1960s in association with art movements such as Pop Art, Fluxus and Happening; and those appearing on the scene in the 1980s, whose work aimed at deconstructing media representation in line with postmodernist theories; to those arriving in the 2000s, an era in which, through reality shows and the Internet, anybody could potentially become a media personality; and finally those active in the 2010s, whose work reflects on how old media like television has definitively vaporized through the electronic highways of cyberspace. These works and phenomena elicit a tension between art and television, exposing an incongruence; an impossibility not only to converge but at the very least to open up a dialogical exchange.

Automotive Prosthetic Charissa N. Terranova, 2014-01-15 In the twenty-first century, we are continually confronted with the existential side of technology—the relationships between identity and the mechanizations that have become extensions of the self. Focusing on one of humanity's most ubiquitous machines, *Automotive Prosthetic: Technological Mediation and the Car in Conceptual Art* combines critical theory and new media theory to form the first philosophical analysis of the car within

works of conceptual art. These works are broadly defined to encompass a wide range of creative expressions, particularly in car-based conceptual art by both older, established artists and younger, emerging artists, including Ed Ruscha, Martha Rosler, Richard Prince, Sylvie Fleury, Yael Bartana, Jeremy Deller, and Jonathan Schipper. At its core, the book offers an alternative formation of conceptual art understood according to technology, the body moving through space, and what art historian, curator, and artist Jack Burnham calls “relations.” This thought-provoking study illuminates the ways in which the automobile becomes a naturalized extension of the human body, incarnating new forms of “car art” and spurring a technological reframing of conceptual art. Steeped in a sophisticated take on the image and semiotics of the car, the chapters probe the politics of materialism as well as high/low debates about taste, culture, and art. The result is a highly innovative approach to contemporary intersections of art and technology.

Pop Cinema Glyn Davis, Tom Day, Pop Cinema is the first book devoted to moving image works which engage with the central thematic and aesthetics of Pop Art. The essays in the collection focus in on the core concerns of Pop as a widespread and ideologically complex art movement, and examine the ways in which artists in various global locations have used forms of film practice outside of the mainstream to explore those preoccupations. The book's contributors also identify the ways in which dominant Pop aesthetics flat planes of bold colour, mechanical forms of repetition, appropriation of materials from popular culture sources were adopted, reworked, or abandoned by such filmmakers. At root, the book asks three basic questions: what shapes might a Pop form of cinema take, what materials would it engage with, and what might it have to say?

Art of the Deal Noah Horowitz, 2014-08-31 Art today is defined by its relationship to money as never before. Prices of living artists' works have been driven to unprecedented heights, conventional boundaries within the art world have collapsed, and artists now think ever more strategically about how to advance their careers. Artists no longer simply make art, but package, sell, and brand it. Noah Horowitz exposes the inner workings of the contemporary art market, explaining how this unique economy came to be, how it works, and where it's headed. He takes a unique look at the globalization of the art world and the changing face of the business, offering the clearest analysis yet of how investors speculate in the market and how emerging art forms such as video and installation have been drawn into the commercial sphere. By carefully examining these developments against the backdrop of the deflation of the contemporary art bubble in 2008, *Art of the Deal* is a must-read book that demystifies collecting and investing in today's art market.

Learning How to Fall T. Nikki Cesare Schotzko, 2014-12-17 Beginning with Richard Drew's controversial photograph of a man falling from the North Tower of the World Trade Center on September 11, *Learning How to Fall* investigates the changing relationship between world events and their subsequent documentation, asking: Does the mediatization of the event overwhelm the fact of the event itself? How does the mode by which information is disseminated alter the way in which we perceive such information? How does this impact upon our memory of an event? T. Nikki Cesare Schotzko posits

contemporary art and performance as not only a stylized re-envisioning of daily life but, inversely, as a viable means by which one might experience and process real-world political and social events. This approach combines two concurrent and contradictory trends in aesthetics, narrative, and dramaturgy: the dramatization of real-world events so as to broaden the commercial appeal of those events in both mainstream and alternative media, and the establishment of a more holistic relationship between politically and aesthetically motivated modes of disseminating and processing information. By presenting engaging and diverse case studies from both the art world and popular culture – including Aliza Shvarts’s censored senior thesis at Yale University, Kerry Skarbakka’s provocative photographs of falling, Didier Morelli’s crawl through Toronto, and Aaron Sorkin’s *The Newsroom – Learning How to Fall* creates a new understanding of the relationship between the event and its documentation, where even the truth of an event might be called into question.

Abstract Video Gabrielle Jennings, Kate Mondloch, 2015-09-15 Offering historical and theoretical positions from a variety of art historians, artists, curators, and writers, this groundbreaking collection is the first substantive sourcebook on abstraction in moving-image media. With a particular focus on art since 2000, *Abstract Video* addresses a longer history of experimentation in video, net art, installation, new media, expanded cinema, visual music, and experimental film. Editor Gabrielle Jennings—a video artist herself—reveals as never before how works of abstract video are not merely, as the renowned curator Kirk Varnedoe once put it, “pictures of nothing,” but rather amorphous, ungovernable spaces that encourage contemplation and innovation. In explorations of the work of celebrated artists such as Jeremy Blake, Mona Hatoum, Pierre Huyghe, Ryoji Ikeda, Takeshi Murata, Diana Thater, and Jennifer West, alongside emerging artists, this volume presents fresh and vigorous perspectives on a burgeoning and ever-changing arena of contemporary art.

Photography and Cinema Teresa M. Flores, Joana Cunha Leal, Margarida Medeiros, 2015-09-18 Eclecticism seems to be one of the most recognized features of Chris Marker's work. He is often presented as a filmmaker and a photographer, a poet, a translator, a cartoonist, a visual artist, an editor, a software designer and a television and video director. Given the 50 years since the release of his most well-known film, *La Jetée* (1963), this volume fosters discussion of the intertwining of photography and cinema within a framework that analyses Marker's influence in film and photography's scholarship. In the last ten years, many books have been published on the subjects of photography and.

Arts of the Political Nigel Thrift, Ash Amin, 2013-03-22 In the West, the Left, understood as a loose conglomeration of interests centered around the goal of a fairer and more equal society, still struggles to make its voice heard and its influence felt, even amid an overwhelming global recession. In *Arts of the Political: New Openings for the Left*, Ash Amin and Nigel Thrift argue that only by broadening the domain of what is considered political and what can be made into politics will the Left be able to respond forcefully to injustice and inequality. In particular, the Left requires a more imaginative and experimental approach to the politics of creating a better society. The authors propose three political arts that they consider

crucial to transforming the Left: boosting invention, leveraging organization, and mobilizing affect. They maintain that successful Left political movements tend to surpass traditional notions of politics and open up political agency to these kinds of considerations. In other words, rather than providing another blueprint for the future, Amin and Thrift concentrate their attention on a more modest examination of the conduct of politics itself and the ways that it can be made more effective.

Communication Yearbook 33 Christina S. Beck, 2009-05-07 The Communication Yearbook annuals publish diverse, state-of-the-discipline literature reviews across the field of communication. Sponsored by the International Communication Association, volumes offer insightful descriptions of research as well as reflections on the implications of those findings for other areas of the discipline. Editor Christina S. Beck presents a diverse, international selection of articles that highlight empirical and theoretical intersections in the communication discipline.

Theory in Contemporary Art since 1985 Zoya Kocur, Simon Leung, 2012-09-11 Updated and reorganized to offer the best collection of state-of-the-art readings on the role of critical theory in contemporary art, this second edition of Theory in Contemporary Art since 1985 brings together scholarly essays, artists' statements, and art reproductions to capture the vibrancy and dissonance that define today's art scene. Incorporates new and updated topics that have become central to art theory and practice over the past decade New and updated chapters cover such topics as: international biennials, historicizing of the term "contemporary art", aesthetics, art and politics, feminism and pornography, ecology and art, the Middle East and conflict studies, Eastern European art and politics, gender and war, and technology Features a thematic reconfiguration of sections and new introductions to make readings user-friendly Extensively illustrated throughout with an expanded color-plate section New contributions to this edition include those by Alexander Alberro, Claire Bishop, T.J. Demos, Anthony Downey, Liam Gillick, Marina Gr?iniæ, Mary Kelly, Chantal Mouffe, Beatriz Preciado, Jacques Ranciere, Blake Stimson, and Chin-Tao Wu.

Corporate Imaginations Mari Dumett, 2017-08-22 The first extended study of the renowned artists' collective Fluxus, Corporate Imaginations examines the group as it emerged on three continents from 1962 to 1978 in its complexities, contradictions, and historical specificity. The collective's founder, George Maciunas, organized Fluxus like a multinational corporation, simulating corporate organization and commodity flows, yet it is equally significant that he imagined critical art practice in this way at that time. For all its avant-garde criticality, Fluxus also ambivalently shared aspects of the rising corporate culture of the day. In this book, Mari Dumett addresses the "business" of Fluxus and explores the larger discursive issues of organization, mediatization, routinization, automation, commoditization, and systematization that Fluxus artists both manipulated and exposed. A study of six central figures in the group—George Brecht, Alison Knowles, George Maciunas, Nam June Paik, Mieko Shiomi, and Robert Watts—reveals how they developed historically specific strategies of mimicking the capitalist system. These artists appropriated tools, occupied spaces, revealed operations, and, ultimately, "performed the

system" itself via aesthetics of organization, communication, events, branding, routine, and global mapping. Through "corporate imaginations," Fluxus artists proposed "strategies for living" as conscious creative subjects within a totalizing and increasingly global system, demonstrating how these strategies must be repeated in an ongoing negotiation of new relations of power and control between subject and system.

The Channeled Image Erica Levin, 2022-11-25 A fascinating look at artistic experiments with televisual forms. Following the integration of television into the fabric of American life in the 1950s, experimental artists of the 1960s began to appropriate this novel medium toward new aesthetic and political ends. As Erica Levin details in *The Channeled Image*, groundbreaking artists like Carolee Schneemann, Bruce Conner, Stan VanDerBeek, and Aldo Tambellini developed a new formal language that foregrounded television's mediation of a social order defined by the interests of the state, capital, and cultural elites. The resulting works introduced immersive projection environments, live screening events, videographic distortion, and televised happenings, among other forms. For Levin, "the channeled image" names a constellation of practices that mimic, simulate, or disrupt the appearance of televised images. This formal experimentation influenced new modes of installation, which took shape as multi-channel displays and mobile or split-screen projections, or in some cases, experimental work produced for broadcast. Above all, this book asks how artistic experimentation with televisual forms was shaped by events that challenged television broadcasters' claims to authority, events that set the stage for struggles over how access to the airwaves would be negotiated in the future.

Revolution of the Eye Maurice Berger, Museum of Art (Fort Lauderdale, Fla.), Addison Gallery of American Art, 2014-01-01 An engaging exploration of the relationship between avant-garde art and American network television from the 1940s through the 1970s. The aesthetics and concepts of modern art have influenced American television ever since its inception in the 1930s. In return, early television introduced the public to the latest trends in art and design. This engaging catalogue comprehensively examines the way avant-garde art shaped the look and content of network television in its formative years, from the 1940s through the mid-1970s. It also addresses the larger cultural and social context of television. Artists, fascinated with the new medium and its technological possibilities, contributed to network programs and design campaigns, appeared on television to promote modern art, and explored, critiqued, or absorbed the new medium in their work. More than 150 illustrations reveal both sides of the dialogue between high art and television through a selection of graphic designs, ephemera, and stills from important television programs--from *The Twilight Zone* to *Batman* to *Rowan & Martin's Laugh-In*, and more--as well as works by artists including Salvador Dalí, Lee Friedlander, Agnes Martin, Man Ray, Andy Warhol, and many others. *Revolution of the Eye* uncovers the cultural history of a medium whose powerful influence on our lives remains pervasive.

Against Immediacy William Kaizen, 2016-07-05 *Against Immediacy* is a history of early video art considered in relation

to television in the United States during the 1960s and 1970s. It examines how artists questioned the ways in which the people were ideologically figured by the commercial mass media. During this time, artists and organizations including Nam June Paik, Juan Downey, and the Women's Video News Service challenged the existing limits of the one-to-many model of televisual broadcasting while simultaneously constructing more democratic, bottom-up models in which the people mediated themselves. Operating at the intersection between art history and media studies, *Against Immediacy* connects early video art and the rise of the media screen in gallery-based art to discussions about participation and the activation of the spectator in art and electronic media, moving from video art as an early form of democratic media practice to its canonization as a form of high art.

Decoding **Feedback Television Against Democracy** : Revealing the Captivating Potential of Verbal Expression

In an era characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Feedback Television Against Democracy** ," a mesmerizing literary creation penned by a celebrated wordsmith, readers embark on an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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Table of Contents Feedback Television Against Democracy

1. Understanding the eBook Feedback Television Against Democracy
 - The Rise of Digital Reading Feedback Television Against Democracy
 - Advantages of eBooks Over Traditional Books
2. Identifying Feedback Television Against Democracy
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Feedback Television Against Democracy
 - User-Friendly Interface
4. Exploring eBook Recommendations from Feedback Television Against Democracy
 - Personalized Recommendations
 - Feedback Television Against Democracy User Reviews and Ratings
 - Feedback Television Against Democracy and Bestseller Lists
5. Accessing Feedback Television Against Democracy Free and Paid eBooks
 - Feedback Television Against Democracy Public Domain eBooks
 - Feedback Television Against Democracy eBook Subscription Services

- Feedback Television Against Democracy Budget-Friendly Options
6. Navigating Feedback Television Against Democracy eBook Formats
 - ePub, PDF, MOBI, and More
 - Feedback Television Against Democracy Compatibility with Devices
 - Feedback Television Against Democracy Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Feedback Television Against Democracy
 - Highlighting and Note-Taking Feedback Television Against Democracy
 - Interactive Elements Feedback Television Against Democracy
8. Staying Engaged with Feedback Television Against Democracy
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Feedback Television Against Democracy
9. Balancing eBooks and Physical Books Feedback Television Against Democracy
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Feedback Television Against Democracy
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions

- Managing Screen Time
- 11. Cultivating a Reading Routine Feedback Television Against Democracy
 - Setting Reading Goals Feedback Television Against Democracy
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Feedback Television Against Democracy
 - Fact-Checking eBook Content of Feedback Television Against Democracy
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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