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Feedback

Television

Against

Democracy

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democracy and
collections to

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democracy

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Television

Page 4/115

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Television

DemocracyHoA TV

- Conversation:

Mustafa M. Omer,

President of the

Somali Regional

State, Ethiopia

Dec 13 2020 The

Case Against

Democracy

The Social

Dilemma is

Dangerously

Wrong... Part II

Page 5/115

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Why Socrates

Hated Democracy

Episode 152:

Against

Democracy (with

Jason Brennan)

Facebook

'remains a

threat to

democracy':

Roger McNamee

Digital

Disconnect: How

Capitalism is

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Turning the
Internet Against
Democracy *Review*
of Dahl, On

Democracy How
Democracies Die,
A Book

Discussion How
~~Democracies Die~~
~~— Book Review~~

~~"The Social~~
~~Dilemma: " Lies~~
~~Spread 6x Faster~~
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~~Social Media |~~

~~Amanpour and~~

~~Company Jean~~

~~Chatzky:~~

~~'Financial~~

~~Stress Is a Big~~

~~Topic in Need of~~

~~More Oxygen'~~

~~Normal People:~~

~~Mini TV Review~~

~~Exclusive~~

~~Interview:~~

~~Shahid Afridi's~~

~~'Game Changer'~~

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~~For India~~

~~Pakistan Ties~~

Greg erupts on

Juan in heated

argument over

Democrat run

cities Daily

Current

Affairs/News

Analysis |

11-December-2020

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2021 | Rahul

Bhardwaj L1:

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1) | NCERT
Summaries | UPSC
CSE/IAS 2020 |
Sidharth Arora
What Indian
Liberals Can
Learn From
Tradition: Amish
Tripathi
Interview With
Barkha Dutt The
Speech that Made

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Obama President

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Television

Against

Democracy

These
strategies,
writes Joselit,
remain valuable
today in a world
where the
overlapping
information
circuits of

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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

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trope of
figure/ground
reversal, for
instance, is
used to assess
acts of
representation
in a variety of
media?including
the medium of
politics.

Feedback:

Television

Page 13/115

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Against

Democracy (The

MIT Press ...

These

strategies,
writes Joselit,
remain valuable
today in a world
where the
overlapping
information
circuits of
television and
the Internet

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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

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Reversal, for instance, is used to assess acts of

representation in a variety of media?including the medium of politics.

Amazon.com:

Feedback:

Television

against

Page 16/115

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Democracy . . .

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are available
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(for mozilla
firefox browser
alt+down arrow)
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Against

Feedback:

Television

against

Democracy by

David Joselit

...

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television

against

democracy Item

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examples, and

help!

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Television

Feedback :

television

against

democracy :

Joselit, David

...

They then go on
to address video

art in art

historical

categories, as

if its

disciplinary

File Type PDF

Feedback

complication of
art, pop
culture,
technology, and
mass-
communication
had been
effectively
neutralized. In
Feedback:
Television
Against
Democracy,
however, David

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Television
Against
Democracy

Joselit adopts the contrary tactic. He seizes upon the complicated nature of video as both a fine art and a commercial mass media to examine the politics of aesthetics.

Feedback:

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Television

Against

Democracy, by

David Joselit

...

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Television

against

Democracy |

David Joselit |

download | B-OK.

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Television

against

Democracy |

David Joselit

...

"feedback.

television

against

democracy.

cambridge, ma:

mit press 2007.

210 p."

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Feedback

published on by
De Gruyter.

Television
Against
Democracy

feedback.

television

against

democracy.

cambridge, ma:

mit ...

Feedback

proposes a

different

perspective, an

organic (re)view

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Feedback

of the

individuals that
rebelled against
television's

domesticity,

trying to

enhance a

perspective in

which art stands

against

television and

television

against

democracy.

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Television

Joselit's mission lies in describing the politics of the images themselves and

the way in which art history and visual culture might participate in its procedures.

Book Review.

Page 27/115

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Feedback

David Joselit,

Feedback:

Television

Against . . .

He is the author
of Infinite

Regress: Marcel
Duchamp

1910-1941,

Feedback:

Television
against

Democracy (both
published by the

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Feedback

MIT Press),
American Art
Since 1945, and
After Art.

Reviews An
elegant,
passionately
argued, and
crucially
important
rallying
cry...There may
be hope that
this call to

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Feedback

arms for the
fields of art
history and
criticism will
not go unheeded.

**Feedback | The
MIT Press**

In Feedback,
David Joselit
describes the
privatized
public sphere of
television and

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Television: 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

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Graham, Joan
Jonas, Abbie
Hoffman, Andy
Warhol, and
Melvin Van
Peebles--staged
political
interventions
within
television's
closed circuit.

Feedback

Television

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Against

Democracy (??)

Feedback:

Television

against

Democracy by

joselit, david.

CLARK BUCKNER.

School for Inter

disciplinary

Studies San

Francisco Art

Institute.

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Television

against

Democracy by

joselit, david

...

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against

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Democracy

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Democracy -

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In Feedback:

Television

Against

Democracy,

however, David

Joselit adopts

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the contrary
tactic. He
seizes upon the
complicated
nature of video
as both a fine
art and a
commercial mass
media to examine
the politics of
aesthetics.

Feedback

Television

Page 37/115

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Against

Democracy

In Feedback:

Television

against

Democracy ,

David Joselit

adopts a

contrary tack.

He seizes upon

the complicated

nature of video,

as both a fine

art and a

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Television mass
media, to
examine the
politics of
aesthetics.

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against

Democracy by

joselit, david

...

communication

had been

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effectively
neutralized. In
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however, David

Joselit adopts

the contrary

tactic. He

seizes upon the

complicated

nature of video

as both a fine

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art and a
commercial mass
media to examine
the politics of
aesthetics.

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Television

Against

Democracy, by

David Joselit

...

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Television

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Against

Democracy

Feedback :

television

against

democracy.

[David Joselit]

-- In a world
where politics
is conducted
through images,
the tools of art
history can be
used to

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Television
Against
Democracy

challenge the
privatized
antidemocratic
sphere of
American
television.

Feedback :
television
against
democracy
(eBook, 2007 ...
über "Feedback.
Television

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Against

Democracy" von

David Joselit

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as EndNote;

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über "Feedback.

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Television

Against

Democracy" von

David Joselit:

Published in:

Texte zur Kunst,

18(71), 201 -

206. ISSN

0940-9459.

Author:

über "Feedback.

Television

Against

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Television" von

David ...

FEEDBACK:

TELEVISION

AGAINST

DEMOCRACY, BY

DAVID JOSELIT.

CAMBRIDGE, MA.

MIT PRESS, 2007.

220 PAGES. \$20.

THE FIELD OF ART

HISTORY

registered a

seismic shift in

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the late 1990s, when crops of grad students began to designate "video art" as a topic for their oral exams, or even to write their dissertations on the formerly bereft genre.

Signal

Page 47/115

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Feedback

distortion;

Caroline A.

Jones on David

Joselit's ...

Pennsylvania

Attorney General

Josh Shapiro

points out that

even as Donald

Trump and his

supporting media

and red-state

sycophants

continue to try

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Feedback

Television
Against
Democracy

To overturn the
will of American
voters to elect
...

In a world where
politics is
conducted
through images,
the tools of art
history can be
used to

File Type PDF

Feedback

challenge the
privatized
antidemocratic
sphere of

American
television.

American
television
embodies a
paradox: it is a
privately owned
and operated
public
communications

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Feedback

network that
most citizens
are unable to
participate in
except as
passive
spectators.

Television
creates an image
of community
while preventing
the formation of
actual social
ties because

File Type PDF

Feedback

Television
Against
Democracy

behind its
simulated
exchange of
opinions lies a
highly
centralized
corporate
structure that
is profoundly
antidemocratic.
In Feedback,
David Joselit
describes the
privatized

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Television
Against
Democracy

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

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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

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Feedback

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

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Feedback

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;

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Feedback

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-

File Type PDF

Feedback

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

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Feedback

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

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Feedback

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

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Feedback

argues, where
democracy is
conducted
through images,
art history has
the capacity to
become a
political
science.

Media
screens—film,
video, and
computer

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Feedback

Television—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

File Type PDF

Feedback

effects, remains
largely
unexplored.

Screens

addresses this
gap, offering a
historical and
theoretical
framework for
understanding
screen-reliant
installation art
and the
spectatorship it

File Type PDF

Feedback

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

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Feedback

Television
Against
Democracy

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

File Type PDF

Feedback

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

File Type PDF

Feedback

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,

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Television subjects
and offers the
unique critical
leverage of art
as an
alternative way
to understand
media culture
and contemporary
visuality.

While
highlighting the
prevailing role

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Feedback

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

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Feedback

Television,
Against
Democracy
Spampinato
analyzes video
art works,
installations,
performances,
interventions
and television
programs made by
contemporary
artists as forms
of resistance to
and

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Feedback

Television
Against
Democracy

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,

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Feedback

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

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Feedback

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

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Feedback

Television
Against
Democracy

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

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Feedback

not only to
converge but at
the very least
to open up a
dialogical
exchange.

An engaging
exploration of
the relationship
between avant-
garde art and
American network
television from

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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

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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

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Feedback

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

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Feedback

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

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Feedback

150 Television

illustrations

reveal both

sides of the

dialogue between

high art and

television

through a

selection of

graphic designs,

ephemera, and

stills from

important

television

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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

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Feedback

Television

others.
Revolution of
the Eye uncovers
the cultural
history of a
medium whose
powerful
influence on our
lives remains
pervasive.

Postcolonial
theories have
transformed

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Feedback

Literary, historical and cultural studies over the past three decades.

Yet the study of medieval art and visualities has, in general, remained

Eurocentric in its canon and conservative in its approaches.

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'Postcolonising'
, as the eleven
essays in this
volume show,
entails active
intervention
into the field
of medieval art
history and
visual studies
through a
theoretical
reframing of
research. This

File Type PDF

Feedback

approach poses
and elicits new
research
questions, and
tests how
concepts current
in postcolonial
studies - such
as diaspora and
migration, under-
represented
artistic
cultures,
accented art

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Television

making,
displacement,
intercultural
versus

transcultural,
hybridity,
presence/absence

- can help
medievalists to
reinvigorate the
study of art and
visuality.

Postcolonial
concepts are

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Television in
order to redraft
Against
Democracy
the canon of
medieval art,
thereby seeking
to build bridges
between
medievalist and
modernist
communities of
scholars. Among
the varied
topics explored
in the volume

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are the
appropriation of
Roman
iconography by
early medieval
Scandinavian
metalworkers,
multilingualism
and materiality
in Anglo-Saxon
culture, the
circulation and
display of
Islamic secular

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ceramics on
Pisan churches,
cultural
negotiation by
Jewish
minorities in
Central Europe
and the Iberian
peninsula, Holy
Land maps and
medieval
imaginative
geography, and
the uses of

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Thomas Becket in
the colonial
imaginary of the
Plantagenet
court.

The first
extended study
of the renowned
artists'
collective
Fluxus,
Corporate
Imaginations

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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

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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

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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

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explores the
larger
discursive
issues of
organization,
mediatization,
routinization,
automation,
commoditization,
and
systematization
that Fluxus
artists both
manipulated and

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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

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Television

specific
strategies of
mimicking the
capitalist

system. These
artists

appropriated
tools, occupied
spaces, revealed
operations, and,
ultimately,

"performed the
system" itself
via aesthetics

File Type PDF

Feedback

of organization,
communication,
events,
branding,
routine, and
global mapping.

Through

"corporate
imaginations,"

Fluxus artists
proposed

"strategies for
living" as
conscious

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Television

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

File Type PDF

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Television
subject and
system.

Against

Democracy

Against

Immediacy is a
history of early
video art
considered in
relation to
television in
the United
States during
the 1960s and
1970s. It

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Feedback

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

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Television
Against
Democracy

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,

File Type PDF

Feedback

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

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Television
Against
Democracy

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

File Type PDF

Feedback

of democratic
media practice
to its
canonization as
a form of high
art.

Table of
Contents Patrick
Bray: Aesthetics
in the Shadow of
No Towers:

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Television
Against
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Reading Virilio
in the Twenty-
First Century
Jean-Jacques

Thomas :

Photographic

Memories of

French Poetry :

Denis Roche ,

Jean-Marie

Gleize Sjef

Houppermans :

Tanguy Viel :

From Word to

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Image Nina

Parish: From

Book to Page to

Screen: Poetry

and New Media

Jean Duffy:

Closed up and

close(-)up: Jean

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