FEEDBACK

TELEVISION AGAINST DEMOCRACY

DAVID JOSELIT

[Feedback Television Against Democracy](#)

Francesco Spampinato

Feedback Television Against Democracy:

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 specators 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 **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   Postmodernism and Video Art Liz Kim,2025-08-22 Liz Kim traces the theories and artistic practices that articulated American experimental video through its key works and events art critical discourse as well as the politics of its funding and distribution during the 1970s into the 1980s focusing on New York This is a historical examination of the relationship between experimental video and postmodernism in the context of the early New York video scene as a foundational crucible of ideas and practices Video grew out of both the acculturation of television as well as the resistance against its hegemonic forms as it enabled hybrid user generated content As such video became a testing ground for postmodern thought as it sat at the perfect nexus of mass media art and the politics of representation This book historicizes the theories of video art through the shifts in representations of cultural identities and the changes within its critical and structural supports Through this process chapters uncover new roots of postmodernism through historical evidence widening the scope of the term and its concepts The book will be of interest to scholars working in art history film studies and media studies   **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   **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 Dal 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   Feedback David Joselit,2007 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 specators 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   **Journal of Literary Studies** ,2007   *2010* Redaktion Osnabrück,2011-06-16   □□□□□□□□□ ,2009   **The Publishers Weekly** ,2007   *Neural* ,2007   **Ausstellung u.d.T.: Nam June Paik : music for all senses** Nam June Paik,Susanne Neuburger,2009 In 1963 with his first individual show Exposition of Music Electronic Television at the legendary Galerie Parnass in Wuppertal Germany the young Nam June Paik literally created a new genre of exhibition The visitors who were greeted in front of the entrance with a freshly slaughtered ox head were not only confronted with the newness of the electronic image but also found themselves integrated into a Dadaist scenario staged with prepared pianos mechanical sound objects along with record players and

audio tape installations Together with documents photographs and the works of Paik this catalogue recreates scenes from the original show letting the works again come to life in their original context Published on the occasion of the exhibition Nam June Paik Music for All Senses at Museum Moderner Kunst Stiftung Ludwig Wien February ndash May 2009 English and German text **Mythos** Kunsthaus Bregenz,2007 The series of unofficial guides continues to delve into the mysteries of the phenomenal hit TV show Season One was about trying to get rescued Season Two was about adapting to the island Season Three revealed the tensions between the lost and the Others and Season Four is the turning point in the series pointing fans towards the future through flash forwards rather than flashbacks Armed with various clues peppered throughout Season Four of Lost Finding Lost Season Four aims to help readers further understand the mysteries of the island and truly find Lost **Sounding the Subject** ,2007 *Bomb* ,2007 **Documentary Protocols (1967-1975)** Vincent Bonin,Michèle Thériault,2010 Documentary protocols 1967 1975 is the third part of a major project that also included two exhibitions Documentary protocols I and Documentary protocols II presented at the Gallery in 2007 and 2008 This was conceived and developed by Vincent Bonin The publication Documentary protocols 1967 1975 constitutes an exercise in the critical examination of the nature of curatorial work and research at the Gallery It is an attempt to grasp and describe the paradigm of self determination in Canadian art that emerged in the mid 1960s and the rupture that occurred in the mid 1970s between certain aesthetic positions and political objectives P 6 **Communities of Sense** Beth Hinderliter,2009-09-18 DIVA collection of essays that engage Jacques Ranci re s theories in a re examination of the relationship between contemporary artistic production and politics div <u>Art and Visibility in Migratory Culture</u> Mieke Bal,Miguel Á Hernández-Navarro,2011 This book explores the idea that art can enact small scale resistances against the status quo in the social domain These acts which we call little resistances determine the limited yet potentially powerful political impact of art From different angles seventeen authors consider the spaces where art events occur as political spaces and explore how such spaces host events of disagreements in migratory culture The newly coined word migratory refers to the sensate traces of the movements of migration that characterize contemporary culture In other words movement is not an exceptional occurrence in an otherwise stable world but a normal generalized process in a world that cannot be grasped in terms of any given notion of stability Thus the book offers fresh reflections on art s power to move people in the double sense of that verb and shows how it helps to illuminate migratory culture s contributions to this process **The Concord Saunterer** ,2011 *Dara Birnbaum* T. J. Demos,2010-10-29 T J Demos explores Birnbaum s pioneering development of the possibilities of video as a medium situating it historically amidst postmodern appropriation media analysis and feminist politics

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