



FEEDBACK

TELEVISION AGAINST DEMOCRACY

DAVID JOSELIT

Feedback Television Against Democracy

Noah Horowitz



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 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

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 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.

Screens Kate Mondloch, 2013-11-30 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.

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.

The Channeled Image Erica Levin, 2022-11-25 Introduction Tuning In Network Media TV Nation Movement Media War on Television We

Interrupt this Program Public Television Nervous System Conclusion TV Now Utopian Television Michael Cramer, 2017-03-14 Television has long been a symbol of social and cultural decay yet many in postwar Europe saw it as the medium with the greatest potential to help build a new society and create a new form of audiovisual art Utopian Television examines works of the great filmmakers Roberto Rossellini Peter Watkins and Jean Luc Godard all of whom looked to television as a promising new medium even while remaining critical of its existing practices Utopian Television illustrates how each director imagined television's improved or utopian version by drawing on elements that had come to characterize it by the early 1960s Taking advantage of the public service model of Western European broadcasting each used television to realize works that would never have been viable in the commercial cinema All three directors likewise seized on television's supposed affinity for information and its status as a useful medium but attempted to join this utility with aesthetic experimentation suggesting new ways to conceive of the relationship between aesthetics and information As beautifully written as it is theoretically rigorous Utopian Television turns to the writing of Fredric Jameson and Ernst Bloch in treating the three directors television experiments as enactments of utopia as method In doing so it reveals the extent to which the medium inspired and shaped hopes not only of a better future but of better moving image art as well **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 *Brainmedia* Flora Lysen, 2022-07-28 Will we ever be able to see the brain at work Could it be possible to observe thinking and feeling as if watching a live broadcast from within the human head Brainmedia uncovers past and present examples of scientists and science educators who conceptualize and demonstrate the active human brain guided by new media technologies from exhibitions of giant illuminated brain models and staged projections of brainwave recordings to live televised brain broadcasts brains hooked up to computers and experiments with brain to brain synchronization Drawing on archival material Brainmedia outlines a new history of live brains arguing that practices of and ideas about mediation impacted the imagination of seeing the brain at work By combining accounts of scientists examining brains in laboratories with examples of public demonstrations and exhibitions of brain research Brainmedia casts new light on popularization practices placing them at the heart of scientific work **New**

Games Pamela M. Lee, 2013-01-25 Pamela M Lee's *New Games* revisits postmodernism in light of art history's more recent embrace of the contemporary. What can the theories and practices associated with postmodernism tell us about the obsession with the contemporary in both the academy and the art world? In looking at work by Dara Birnbaum,yvind Fahlström and Richard Serra among others, Lee returns to Jean-François Lyotard's canonical text *The Postmodern Condition* as a means to understand more recent art critical interests in interactivity, collectivism and neo-liberalism. She reads Lyotard's well-known treatment of language games relative to the game theory associated with the Cold War and the rise of the information society. *New Games* asks readers to think critically about our recent past and the embattled state of our contemporary preoccupations. With a critical introduction by Johanna Burton, *New Games* is the fourth and penultimate volume in Routledge's series of short books on the theories of modernism by leading art historians on twentieth-century art and art criticism.

Art Systems Elena Shtromberg, 2016-02-01 From currency and maps to heavily censored newspapers and television programming, *Art Systems* explores visual forms of critique and subversion during the height of Brazilian dictatorship, drawing sometimes surprising connections between artistic production and broader processes of social exchange during a period of authoritarian modernization. Positioning the works beyond the prism of politics, Elena Shtromberg reveals subtle forms of subversion and critique that reinvented the artists' political terrain. Analyzing key examples from Cildo Meireles, Antonio Manuel, Artur Barrio, Anna Bella Geiger, Sonia Andrade, Geraldo Mello and others, the book offers a new framework for theorizing artistic practice. By focusing on the core economic, media, technological and geographic conditions that circumscribed artistic production during this pivotal era, Shtromberg excavates an array of art systems that played a role in the everyday lives of Brazilians. An examination of the specific historical details of the social systems that were integrated into artistic production, this unique study showcases works that were accessed by audiences far outside the confines of artistic institutions. Proliferating during one of Brazil's most socially and politically fraught decades, the works spanning cartography to video art do not conform to an easily identifiable style, form, material use or medium. As a result of this breadth, *Art Systems* gives voice to the multifaceted forces at play in a unique chapter of Latin American cultural history. *Museum of Television Culture*

Churner and Churner, 2013 **Artists' Magazines** Gwen Allen, 2015-08-21 How artists' magazines in all their ephemerality, materiality and temporary intensity challenged mainstream art criticism and the gallery system. During the 1960s and 1970s, magazines became an important new site of artistic practice, functioning as an alternative exhibition space for the dematerialized practices of conceptual art. Artists created works expressly for these mass-produced, hand-edited pages, using the ephemerality and the materiality of the magazine to challenge the conventions of both artistic medium and gallery. In *Artists' Magazines*, Gwen Allen looks at the most important of these magazines in their heyday, the 1960s to the 1980s, and compiles a comprehensive illustrated directory of hundreds of others. Among the magazines Allen examines are *Aspen* (1965-1971), a multimedia magazine in a box; issues included Super 8 films, flexi-disc records, critical

writings artists postage stamps and collectible chapbooks *Avalanche* 1970 1976 which expressed the countercultural character of the emerging SoHo art community through its interviews and artist designed contributions and *Real Life* 1979 1994 published by Thomas Lawson and Susan Morgan as a forum for the Pictures generation These and the other magazines Allen examines expressed their differences from mainstream media in both form and content they cast their homemade do it yourself quality against the slickness of an Artforum and they created work that defied the formalist orthodoxy of the day Artists Magazines featuring abundant color illustrations of magazine covers and content offers an essential guide to a little explored medium

African American Artists Performing for the Camera After 1970 Martyna Ewa Majewska, 2025-03-27 This study demonstrates how African American artists active since the 1970s have instrumentalized performance for the camera to intervene in existing representations of Black and Brown people in America and beyond Majewska argues that producing carefully designed photographs films and videos via performance became a key strategy for dismantling the conceptions of race and gender fixed by US popular culture jurisprudence and pseudoscience Studying the work of Adrian Piper Glenn Ligon Lyle Ashton Harris Senga Nengudi Maren Hassinger Howardena Pindell David Hammons and Pope L this book examines the ways in which these artists incorporate their bodies and personal experience into their respective performances simultaneously courting and foreclosing autobiographical readings The strategies examined here while diverse all challenge conventional interpretations of performance art especially those overdetermined by race gender and sexuality The book will be of interest to scholars working in art history performance studies photography and African American studies

Performer Training and Technology Maria Kapsali, 2020-10-05 Performer Training and Technology employs philosophical approaches to technology including postphenomenology and Heidegger's thinking to examine the way technology manifests influences and becomes used in performer training discourse and practice The book offers in depth discussions of present and past performer training practices through a lens that has never been applied before considers the employment of key digital artefacts and develops a series of analytical tools that can be useful in scholarly and practical explorations An array of intriguing subjects are covered including the role of electric lights in Stanislavsky's work on concentration the use of handheld tools such as sticks in Zarrilli's psychophysical training and Meyerhold's Biomechanics the emergence of new forms of training in relation to motion capture technology and the way the mobile phone complicates notions and practices of attention in learning and training contexts This book is of vital relevance to performer training scholars and practitioners theatre performance and dance scholars and students and especially those interested in philosophies of technology

Analyzing Art and Aesthetics Anne Collins Goodyear, Margaret A. Weitekamp, 2013-10-30 This ninth volume of the Artefacts series explores how artists have responded to developments in science and technology past and present Rather than limiting the discussion to art alone editors Anne Collins Goodyear and Margaret Weitekamp also asked contributors to consider aesthetics the scholarly consideration of sensory responses to cultural objects When considered as

aesthetic objects how do scientific instruments or technological innovations reflect and embody culturally grounded assessments about appearance feel and use And when these objects become museum artifacts what aesthetic factors affect their exhibition Contributors found answers in the material objects themselves This volume reconsiders how science technology art and aesthetics impact one another

The Celluloid Specimen Benjamin Schultz-Figueroa, 2023-02-28 A free ebook version of this title is available through Luminos University of California Press's Open Access publishing program Visit www.luminosoa.org to learn more In *The Celluloid Specimen* Benjamin Schultz-Figueroa examines rarely seen behaviorist films of animal experiments from the 1930s and 1940s These laboratory recordings including Robert Yerkes's work with North American primate colonies Yale University's rat-based simulations of human society and B.F. Skinner's promotions for pigeon-guided missiles have long been considered passive records of scientific research In Schultz-Figueroa's incisive analysis however they are revealed to be rich historical political and aesthetic texts that played a crucial role in American scientific and cultural history and remain foundational to contemporary conceptions of species race identity and society

New Media and the Transformation of Postmodern American Literature Casey Michael Henry, 2019-02-07 How has American literature after postmodernism responded to the digital age Drawing on insights from contemporary media theory this is the first book to explore the explosion of new media technologies as an animating context for contemporary American literature Casey Michael Henry examines the intertwining histories of new media forms since the 1970s and literary postmodernism and its aftermath from William S. Burroughs's *J. R.* and Bret Easton Ellis's *American Psycho* through to David Foster Wallace's *Infinite Jest* Through these histories the book charts the ways in which print-based postmodern writing at first resisted new mass media forms and ultimately came to respond to them

Radical Theatrics Craig J. Peariso, 2014-12-01 From burning draft cards to staging nude protests much left-wing political activism in 1960s America was distinguished by deliberate outrageousness This theatrical activism aimed at the mass media and practiced by Abbie Hoffman and the Yippies the Black Panthers and the Gay Activists Alliance among others is often dismissed as naive and out of touch or criticized for tactics condemned as silly and off-putting to the general public In *Radical Theatrics* however Craig Peariso argues that these over-the-top antics were far more than just the spontaneous actions of a self-indulgent radical impulse Instead he shows they were well-considered aesthetic and political responses to a jaded cultural climate in which an unreflective tolerance masked an unwillingness to engage with challenging ideas Through innovative analysis that links political protest to the art of contemporaries such as Andy Warhol Peariso reveals how the put-on-the-signature-activist performance of the radical left ended up becoming a valuable American political practice one that continues to influence contemporary radical movements such as Occupy Wall Street

Use and Reuse of the Digital Archive John Potts, 2021-08-31 This book examines the use and re-use of digital archives in a unique manner by combining theoretical and practical approaches to the contemporary digital archive The book brings together a range of writers specialising in media and

cultural studies contemporary art and art history digital and networked culture library and museum studies to explore the cultural impact of digital archives Several of the essays describe the process of constructing a digital archive as a specific case study in digitising a physical archive and designing a searchable digital database as the core of the digital archive Other chapters explore the cultural significance of digital archives in more general theoretical terms These considerations include the specific properties of the digital archive its similarities and differences to the traditional paper based archive the ethical decisions made in the design of an archive and the potential for creative re use of online archived materials

Reviewing **Feedback Television Against Democracy**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is actually astonishing. Within the pages of "**Feedback Television Against Democracy**," an enthralling opus penned by a highly acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve in to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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