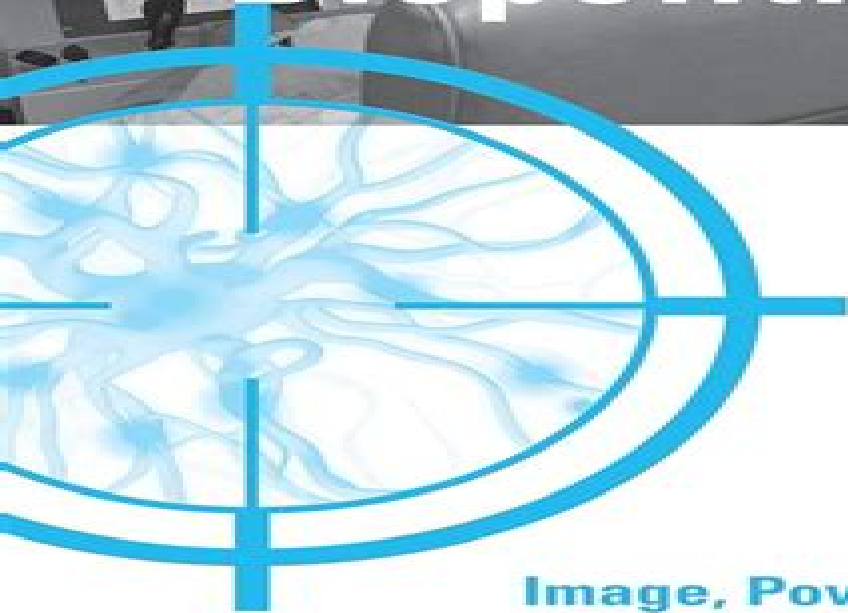




Biopolitical Screens



Image, Power, and the Neoliberal Brain

Pasi Väliäho

Biopolitical Screens Image Power And The Neoliberal Brain Leonardo Series

Sofian Audry



Biopolitical Screens Image Power And The Neoliberal Brain Leonardo Series:

Biopolitical Screens Pasi Valiaho, 2014-07-25 An investigation of the aesthetics and politics of new visual media under twenty first century capitalism from console games to virtual reality to video installation art In *Biopolitical Screens* Pasi Valiaho charts and conceptualizes the imagery that composes our affective and conceptual reality under twenty first century capitalism Valiaho investigates the role screen media play in the networks that today harness human minds and bodies the ways that images animated on console game platforms virtual reality technologies and computer screens capture human potential by plugging it into arrangements of finance war and the consumption of entertainment Drawing on current neuroscience and political and economic thought Valiaho argues that these images work to shape the atomistic individuals who populate the neoliberal world of accumulation and war Valiaho bases his argument on a broad notion of the image as something both visible and sayable detectable in various screen platforms but also in scientific perception and theoretical ideas After laying out the conceptual foundations of the book Valiaho offers focused and detailed investigations of the current visual economy He considers the imagery of first person shooter video games as tools of neuropower explores the design and construction of virtual reality technologies to treat post traumatic stress disorder in veterans of Iraq and Afghanistan and examines three instances of video installation art that have the power to disrupt the dominant regime of sensibility rather than reinforce it

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The Practice of Light Sean Cubitt, 2014-09-05 An account of Western visual technologies since the Renaissance traces a history of the increasing control of light's intrinsic excess Light is the condition of all vision and the visual media are our most important explorations of this condition The history of visual technologies reveals a centuries long

project aimed at controlling light In this book Sean Cubitt traces a genealogy of the dominant visual media of the twenty first century digital video film and photography through a history of materials and practices that begins with the inventions of intaglio printing and oil painting Attending to the specificities of inks and pigments cathode ray tubes color film lenses screens and chips Cubitt argues that we have moved from a hierarchical visual culture focused on semantic values to a more democratic but value free numerical commodity Cubitt begins with the invisibility of black then builds from line to surface to volume and space He describes Rembrandt's attempts to achieve pure black by tricking the viewer and the rise of geometry as a governing principle in visual technology seen in Diderot Hogarth and Disney among others He finds the origins of central features of digital imaging in nineteenth century printmaking examines the clash between the physics and psychology of color explores the representation of space in shadows layers and projection discusses modes of temporal order in still photography cinema television and digital video and considers the implications of a political aesthetics of visual technology

Control Seb Franklin, 2024-07-02 An examination of digitality not simply as a technical substrate but also as the logical basis for reshaped concepts of labor subjectivity and collectivity Is there a cultural logic of what we have come to call the information age Have the technologies and techniques centered on the computer provided not only tools but also the metaphors through which we now understand the social and economic formation of our world In *Control* Seb Franklin addresses the conditions of knowledge that make the concept of the information economy possible while at the same time obscuring its deleterious effects on material social spaces In so doing Franklin traces three intertwined threads the relationships among information labor and social management that emerged in the nineteenth century the mid twentieth century diffusion of computational metaphors and the appearance of informatic principles in certain contemporary socioeconomic and cultural practices Drawing on critical theory media theory and the history of science Franklin names control as the episteme grounding late capitalism Beyond any specific device or set of technically mediated practices digitality functions within this episteme as the logical basis for reshaped concepts of labor subjectivity and collectivity as well as for the intensification of older modes of exclusion and dispossession In tracking the pervasiveness of this logical mode into the present Franklin locates the cultural traces of control across a diverse body of objects and practices from cybernetics to economic theory and management styles and from concepts of language and subjectivity to literary texts films and video games

New Tendencies Armin Medosch, 2022-11-01 An account of a major international art movement originating in the former Yugoslavia in the 1960s which anticipated key aspects of information aesthetics *New Tendencies* a nonaligned modernist art movement emerged in the early 1960s in the former Yugoslavia a nonaligned country It represented a new sensibility rejecting both Abstract Expressionism and socialist realism in an attempt to formulate an art adequate to the age of advanced mass production In this book Armin Medosch examines the development of *New Tendencies* as a major international art movement in the context of social political and technological history Doing so he traces concurrent

paradigm shifts the change from Fordism the political economy of mass production and consumption to the information society and the change from postwar modernism to dematerialized postmodern art practices Medosch explains that New Tendencies rather than opposing the forces of technology as most artists and intellectuals of the time did imagined the rapid advance of technology to be a springboard into a future beyond alienation and oppression Works by New Tendencies cast the viewer as coproducer abolishing the idea of artist as creative genius and replacing it with the notion of the visual researcher In 1968 and 1969 the group actively turned to the computer as a medium of visual research anticipating new media and digital art Medosch discusses modernization in then Yugoslavia and other nations on the periphery looks in detail at New Tendencies five major exhibitions in Zagreb the capital of Croatia and considers such topics as the group's relation to science the changing relationship of manual and intellectual labor New Tendencies in the international art market their engagement with computer art and the group's eventual eclipse by other new art practices including conceptualism land art and arte povera Numerous illustrations document New Tendencies works and exhibitions

Writing and Unwriting (Media) Art History Joasia Krysa, Jussi Parikka, 2015-09-15 A critical mapping of the multiplicities of Finnish artist and technology pioneer Erkki Kurenniemi composer of electronic music experimental filmmaker inventor collector futurologist Over the past forty years Finnish artist and technology pioneer Erkki Kurenniemi b 1941 has been a composer of electronic music experimental filmmaker computer animator roboticist inventor and futurologist Kurenniemi is a hybrid a scientist humanist artist Relatively unknown outside Nordic countries until his 2012 Documenta 13 exhibition In 2048 Kurenniemi may at last be achieving international recognition This book offers an excavation a critical mapping and an elaboration of Kurenniemi's multiplicities The contributors describe Kurenniemi's enthusiastic and rather obsessive recording of everyday life and how this archiving was part of his process his exploratory artistic practice with productive failure an inherent part of his method his relationship to scientific and technological developments in media culture and his work in electronic and digital music including his development of automated composition systems and his video organ DIMI O A Visual Archive a section of interviews with the artist and a selection of his original writings translated and published for the first time further document Kurenniemi's achievements But the book is not just about one artist in his time it is about emerging media arts interfaces and archival fever in creative practices read through the lens of Kurenniemi

Fast Forward Holly Willis, 2016-08-16 Cinema the primary vehicle for storytelling in the twentieth century is being reconfigured by new media in the twenty first Terms such as worldbuilding virtual reality and transmedia introduce new methods for constructing a screenplay and experiencing and sharing a story Similarly 3D cinematography hypercinema and visual effects require different modes for composing an image and virtual technology motion capture and previsualization completely rearrange the traditional flow of cinematic production What does this mean for telling stories Fast Forward answers this question by investigating a full range of contemporary creative practices dedicated to the future of mediated storytelling and by connecting with a new generation of filmmakers

screenwriters technologists media artists and designers to discover how they work now and toward what end From Chris Milk and Aaron Koblin s exploration of VR spherical filmmaking to Rebeca M ndez s projection and installation work exploring climate change to the richly mediated interactive live performances of the collective Cloud Eye Control this volume captures a moment of creative evolution and sets the stage for imagining the future of the cinematic arts *Living Books*

Janneke Adema,2021-08-31 Reimagining the scholarly book as living and collaborative not as commodified and essentialized but in all its dynamic materiality In this book Janneke Adema proposes that we reimagine the scholarly book as a living and collaborative project not as linear bound and fixed but as fluid remixed and liquid a space for experimentation She presents a series of cutting edge experiments in arts and humanities book publishing showcasing the radical new forms that book based scholarly work might take in the digital age Adema s proposed alternative futures for the scholarly book go beyond such print based assumptions as fixity stability the single author originality and copyright reaching instead for a dynamic and emergent materiality Adema suggests ways to unbind the book describing experiments in scholarly book publishing with new forms of anonymous collaborative authorship radical open access publishing and processual living and remixed publications among other practices She doesn t cast digital as the solution and print as the problem the problem in scholarly publishing she argues is not print itself but the way print has been commodified and essentialized Adema explores alternative more ethical models of authorship constructs an alternative genealogy of openness and examines opportunities for intervention in current cultures of knowledge production Finally asking why it is that we cut and bind our research together at all she examines two book publishing projects that experiment with remix and reuse and try to rethink and reperform the book apparatus by taking responsibility for the cuts they make **Art in the Age of Machine Learning**

Sofian Audry,2021-11-23 An examination of machine learning art and its practice in new media art and music Over the past decade an artistic movement has emerged that draws on machine learning as both inspiration and medium In this book transdisciplinary artist researcher Sofian Audry examines artistic practices at the intersection of machine learning and new media art providing conceptual tools and historical perspectives for new media artists musicians composers writers curators and theorists Audry looks at works from a broad range of practices including new media installation robotic art visual art electronic music and sound and electronic literature connecting machine learning art to such earlier artistic practices as cybernetics art artificial life art and evolutionary art Machine learning underlies computational systems that are biologically inspired statistically driven agent based networked entities that program themselves Audry explains the fundamental design of machine learning algorithmic structures in terms accessible to the nonspecialist while framing these technologies within larger historical and conceptual spaces Audry debunks myths about machine learning art including the ideas that machine learning can create art without artists and that machine learning will soon bring about superhuman intelligence and creativity Audry considers learning procedures describing how artists hijack the training process by playing with evaluative functions discusses trainable

machines and models explaining how different types of machine learning systems enable different kinds of artistic practices and reviews the role of data in machine learning art showing how artists use data as a raw material to steer learning systems and arguing that machine learning allows for novel forms of algorithmic remixes

The Tone of Our Times Frances Dyson, 2014-09-26

Sound tone music voice and noise as forms of sonority through which our current economic and ecological crises can be understood In this wide ranging book Frances Dyson examines the role of sound in the development of economic and ecological systems that are today in crisis Connecting early theories of harmony cosmology and theological doctrine to contemporary media and governance Dyson uses sound tone music voice and noise as forms of sonority through which the crises of eco can be read The sonic environment Dyson argues is fundamental to both sense and sensibility and its delimitation has contributed to the senselessness of a world now caught between spiraling debt and environmental degradation Dyson draws on scenes historical moments artworks and artistic and theoretical practice to situate the reverberative atmosphere that surrounds and sustains us From Pythagoras s hammer and the transmutation of music into mathematics to John Cage s famous experience in the anechoic chamber to the relocation of the stock market from the street to the computer screen to Occupy Wall Street s people s microphone Dyson finds policies and practices of exclusion The sound of Pythagoras s forge and the rabble of the market have been muted rearticulated and transformed Dyson argues through the monotones of media the racket of financialization and the gibberish of political speech Informed by contemporary sound art philosophy media and sociopolitical theory *The Tone of Our Times* offers insights into present crises that are relevant to a broader understanding of how space the aural and listening have shaped and continue to shape the world we live in

Unveiling the Magic of Words: A Review of "**Biopolitical Screens Image Power And The Neoliberal Brain Leonardo Series**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Biopolitical Screens Image Power And The Neoliberal Brain Leonardo Series**," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book's central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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