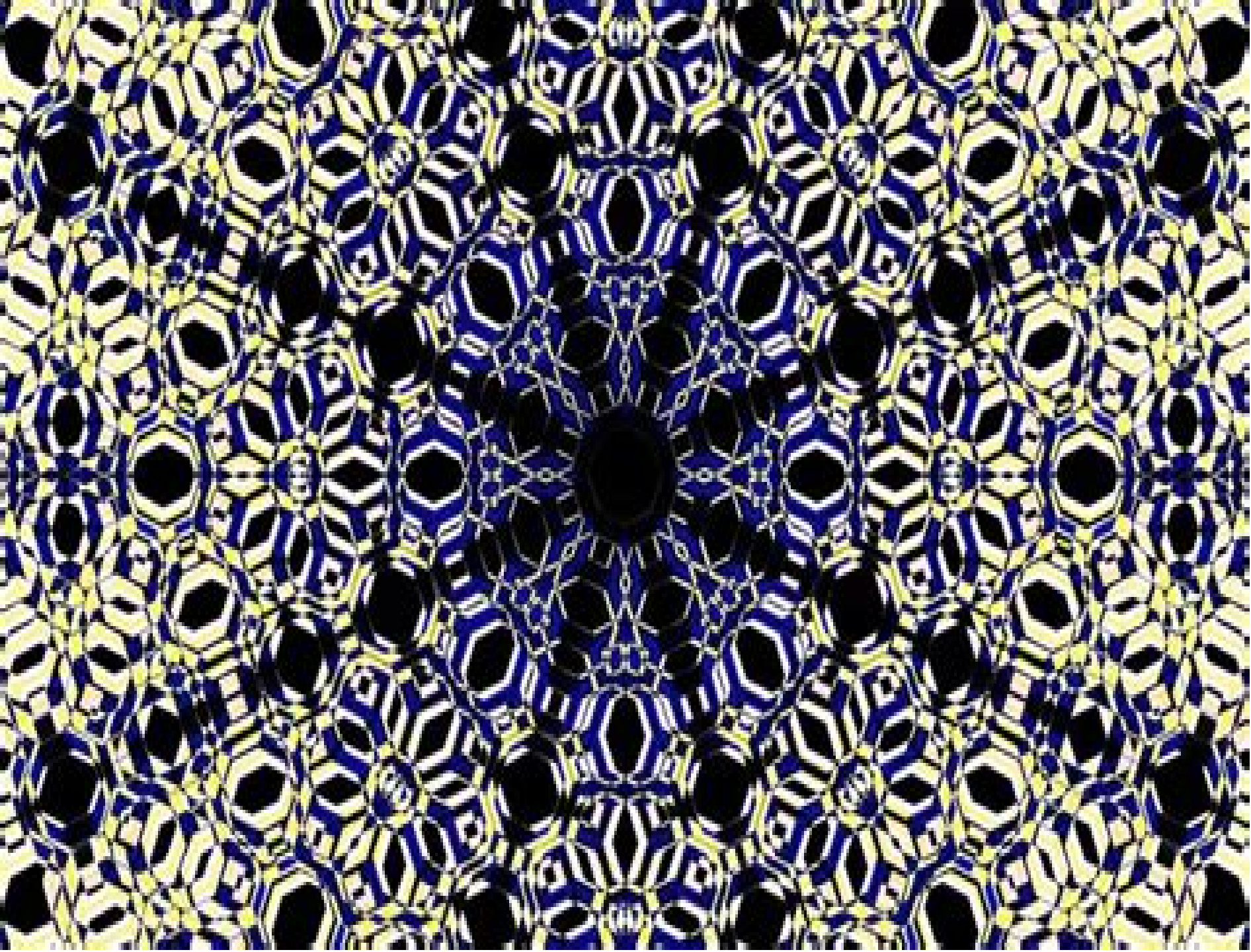




Abstract Video The Moving Image In Contemporary Art

Jakub Zdebik



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Abstract Video Gabrielle Jennings, 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

Abstract Art (Second) (World of Art) Anna Moszynska, 2020-04-14 An exceptionally clear thorough and well illustrated introduction to abstract art since 1900 Since the early years of the twentieth century Western abstract art has fascinated outraged and bewildered audiences Its path to acceptance within the artistic mainstream was slow This revised edition traces the origins and evolution of abstract art placing it in broad cultural context Well respected scholar Anna Moszynska examines the pioneering work of Hilma af Klint Wassily Kandinsky Kazimir Malevich and Piet Mondrian alongside the Russian Constructivists the De Stijl group and the Bauhaus artists contrasting European geometric abstraction in the 1930s and 40s with the emphasis on personal expression after World War II Op kinetic and minimal art of the postwar period is discussed and illustrated in detail and new chapters bring the account up to date exploring the crisis in abstraction of the 1980s and its revival in paint fabric sculpture and installation in recent decades The first edition of Abstract Art published in 1990 was acclaimed by reviewers Revised with extensive updates this book includes new chapters on recent trends and offers fully global coverage of art produced in North and South America Europe China Korea and the Middle East Now in full color and comprehensively revised it will serve as the best introduction to abstract art for a new generation

Contemporary Art and the Digitization of Everyday Life Janet Kraynak, 2020-11-10 Digitization is the animating force of everyday life Rather than defining it as a technology or a medium Contemporary Art and the Digitization of Everyday Life argues that digitization is a socio historical process that is contributing to the erosion of democracy and an increase in political inequality specifically along racial ethnic and gender lines Taking a historical approach Janet Kraynak finds that the seeds of these developments are paradoxically related to the ideology of digital utopianism that emerged in the late 1960s with the rise of a social model of computing a set of beliefs furthered by the neo liberal tech ideology in the 1990s and the popularization of networked computing The result of this ongoing cultural worldview which dovetails with the principles of progressive artistic strategies of the past is a critical blindness in art historical discourse that ultimately compromises art s historically important role in furthering radical

democratic aims Deleuze and the Map-Image Jakub Zdebik, 2019-05-30 The map as it appears in Gilles Deleuze's writings is a concept guiding the exploration of new territories no matter how abstract. With the advent of new media and digital technologies, contemporary artists have imagined a panoply of new spaces that put Deleuze's concept to the test. Deleuze's concept of the map bridges the gap between the analog and the digital, information and representation, virtual and actual, canvas and screen, and is therefore best suited for the contemporary artistic landscape. *Deleuze and the Map-Image* explores cartography from philosophical and aesthetic perspectives and argues that the concept of the map is a critical touchstone for contemporary multidisciplinary art. This book is an overview of Deleuze's cartographic thought read through the theories of Sloterdijk, Heidegger, and Virilio and the art criticism of Laura U. Marks, Carolyn L. Kane, and Alexander Galloway, shaping it into a critical tool through which to view the works of cutting-edge artists such as Janice Kerbel and Hajra Waheed, who work with digital and analog art. After all, Deleuze did write that a map can be conceived as a work of art, and so herein art is critiqued through cartographic strategies.

Experimental and Expanded Animation Vicky Smith, Nicky Hamlyn, 2018-08-21 This book discusses developments and continuities in experimental animation that since Robert Russett and Cecile Starr's *Experimental Animation: Origins of a New Art* (1976) has proliferated in the context of expanded cinema, performance, and live making, and is today exhibited in galleries, public sites, and online. With reference to historical, critical, phenomenological, and interdisciplinary approaches, international researchers offer new and diverse methodologies for thinking through these myriad animation practices. This volume addresses fundamental questions of form, such as drawing and the line, but also broadens out to encompass topics such as the inter-medial, post-humanism, the real, fakeness, and fabrication, causation, new forms of synthetic space, ecology, critical re-workings of cartoons, and process as narrative. This book will appeal to cross- and interdisciplinary researchers, animation practitioners, scholars, teachers, and students from Fine Art, Film, and Media Studies, Philosophy, and Aesthetics.

Making Images Move Gregory Zinman, 2020-01-03 *Making Images Move* reveals a new history of cinema by uncovering its connections to other media and art forms. In this richly illustrated volume, Gregory Zinman explores how moving image artists who worked in experimental film pushed the medium toward abstraction through a number of unconventional filmmaking practices, including painting and scratching directly on the film strip, deteriorating film with water, dirt, and bleach, and applying materials such as paper and glue. This book provides a comprehensive history of this tradition of handmade cinema from the early twentieth century to the present, opening up new conversations about the production, meaning, and significance of the moving image. From painted film to kinetic art and from psychedelic light shows to video synthesis, Gregory Zinman recovers the range of forms, tools, and intentions that make up cinema's shadow history, deepening awareness of the intersection of art and media in the twentieth century and anticipating what is to come.

Steina Natalie Bell, 2025-03-11 The first comprehensive monograph in over a decade celebrating the work of pioneering video artist Steina, who is known for pushing perspective beyond the human-centered realm. Accompanying the related

exhibition at MIT List Visual Arts Center and Buffalo AKG Art Museum Steina brings renewed recognition to Steina b 1940 Iceland tracing her oeuvre from early collaborative works with her partner Woody Vasulka to her independent explorations of optics and a liberated non anthropocentric subjectivity It follows her practice from downtown New York to Buffalo to the vast landscapes of New Mexico and Iceland which appear in her immersive video environments of the 1990s and 2000s Venturing into nature and combining imaging technologies with reflective orbs Steina reorientated the human body s relationship to nature and expanded how we access the natural world through media Scholars including Gloria Sutton Joey Heinen and Ina Blom consider how Steina s generative sense of play gave way to methods of processing and computation contextualize Steina alongside a group of her peers who shared an obsession with the electronic signal and argue for her interest in video as a proto virtual space Steina has never felt more relevant Steina born Steinunn Briem Bjarnadottir studied violin and music theory in Reykjavik before attending the State Music Conservatory in Prague Czechoslovakia In 1965 she emigrated to New York City By the late 1960s she began to focus entirely on video work and in 1971 cofounded The Electronic Kitchen later The Kitchen an experimental electronic media space Her work has been shown at the Centre Georges Pompidou Paris the Whitney Museum of American Art New York and many other places A copublication with the MIT List Visual Arts Center and Buffalo AKG Art Museum

Kros: Reframing Africa Reflections on Moderni ,2023-04-13 This book takes readers on a series of stimulating intellectual journeys from the late nineteenth century to the contemporary era to explore notions of modernity in the production and reception of the African moving image and of African archival practices Ideas are presented from multiple historical and contemporary perspectives while inviting new voices to participate in discussions about the future of the African moving image Reframing Africa makes a plea for the recognition preservation and repatriation of the African moving image archive advancing ideas about how it speaks to contemporary Africans possessed of the power to elucidate their lived experiences and to reorientate perceptions of the past present and future On the basis of this wide ranging appreciation of the archive the book charts a way forward for African inflected film studies as well as other programmes in the humanities and social sciences Reframing Africa will appeal to scholars academics and practitioners across the continent and beyond

A Concise Companion to Visual Culture A. Joan Saab,Aubrey Anable,Catherine Zuromskis,2021-03-08 Provides an up to date overview of the present state Visual Cultural Studies featuring new original content topics and methods The Wiley Blackwell Concise Companion to Visual Culture brings together original research by both established scholars and new voices in the dynamic field exploring the history current state and possible future directions of visual cultural studies Organized as a series of non traditional keyword essays this innovative volume engages readers with a diversity of ideas and perspectives to broaden and enrich their understanding of visual culture and its operations This accessible reader friendly volume begins with a brief introduction to the history and practices of visual studies featuring interviews and conversations with key figures such as W J T Mitchell and Douglas Crimp The majority of the

text explores key concepts within a broad framework of history ecologies mediations agencies and politics while placing particular emphasis on interdisciplinarity and intersectionality Essays cover keyword topics including Identities Representation Institutions Architectures Memes Environment Temporality and many more Offering a unique approach to the subject this timely resource Presents new work from a diverse group of scholars with a broad range of social cultural and generational perspectives Emphasizes the importance of activism and political urgency in humanities scholarship Discusses engaging objects and discourses beyond film and art such as architecture video games political activism and the nonhuman Highlights the diverse and interconnecting elements of visual culture scholarship Includes case studies and short introductions that provide context and reinforce core concepts The Wiley Blackwell Concise Companion to Visual Culture is essential reading for advanced undergraduate students graduate students and scholars in the fields of visual studies art history film studies and media studies

Indefinite Visions Beugnet Martine Beugnet, 2017-07-07 Moving image culture seems to privilege the instantly identifiable the recognizable face the well timed stunt the perfectly synchronized line of dialogue Yet perfect in focus visibility does not come naturally to the moving image and if there is one visual effect the eye of the camera can record better than the human eye it is blur Looking beyond popular media to works of experimental cinema and video art this groundbreaking collection addresses the aesthetics and politics of moving images in states of decay distortion indistinctness and fragmentation A range of international scholars examines what is at stake in these images sometimes radical foregrounding of materiality and mediation or of evanescence and spectrality as well as their challenging of the dominant position accorded to legible images How have artists and filmmakers rendered the indefinite image and what questions does it pose With a range of approaches from aesthetics to phenomenology to production studies the authors in this volume investigate techniques themes and concepts that emerge from this wilful excavation of the moving image s material base

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