



# FEEDBACK

TELEVISION AGAINST DEMOCRACY

DAVID JOSELIT

# Feedback Television Against Democracy

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## **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     *Screens* Kate Mondloch, 2010 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     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

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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

*ReFocus: The Films of Albert Brooks* Christian B. Long, 2021-06-30 This is the first sustained critical collection on Albert Brooks one of the key but under examined figures in American stand up television comedy and Hollywood film comedy Analysing every film written and directed by Albert Brooks including *Real Life* 1979 *Modern Romance* 1981 and *Lost in America* 1985 as well as a number of his acting and voice over roles his stand up comedy albums talk show appearances and writing the book argues that Albert Brooks not only merits a wider viewership both critical and popular but also that his career offers a useful lens through which to understand American film and culture since the late 1960s

*Journal of Literary Studies*, 2007 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* 2010 Redaktion Osnabrück, 2011-06-16 □□□ □□□□□□ ,2009 **Neural** ,2007 **The Publishers Weekly** ,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 **Sounding the Subject** ,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 *Art and Visibility in Migratory Culture* 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 **Bomb** ,2007 *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 *The Anarchy of Silence* John Cage, Julia Robinson, 2009 John Cage 1912 92 defined such a radical practice of

musical composition that he changed the course of modern music in the last century and shaped a new conceptual horizon for post war art This book traces a path through the artist s career from his initial works in the 1930s pieces that broadened the parameters of percussion music by incorporating the most unconventional of instruments leading to his prepared piano moving to his famous theory on silence and the score 4 33 his pathbreaking deployment of chance and then indeterminacy and culminating his innovative multimedia work which began in the 1960s and continued through the 1980s With this book the MACBA aims to capture the relevance of Cage s contribution to present day contemporary art One of the sections will chart the network of repercussions as Cage s radical conceptual transformation of composition entered the strategies of advanced art

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## **Table of Contents Feedback Television Against Democracy**

1. Understanding the eBook Feedback Television Against Democracy
  - The Rise of Digital Reading Feedback Television Against Democracy
  - Advantages of eBooks Over Traditional Books
2. Identifying Feedback Television Against Democracy
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Feedback Television Against Democracy
  - User-Friendly Interface
4. Exploring eBook Recommendations from Feedback Television Against Democracy
  - Personalized Recommendations
  - Feedback Television Against Democracy User Reviews and Ratings
  - Feedback Television Against Democracy and Bestseller Lists
5. Accessing Feedback Television Against Democracy Free and Paid eBooks
  - Feedback Television Against Democracy Public Domain eBooks
  - Feedback Television Against Democracy eBook Subscription Services
  - Feedback Television Against Democracy Budget-Friendly Options



6. Navigating Feedback Television Against Democracy eBook Formats
  - ePub, PDF, MOBI, and More
  - Feedback Television Against Democracy Compatibility with Devices
  - Feedback Television Against Democracy Enhanced eBook Features
7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Feedback Television Against Democracy
  - Highlighting and Note-Taking Feedback Television Against Democracy
  - Interactive Elements Feedback Television Against Democracy
8. Staying Engaged with Feedback Television Against Democracy
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Feedback Television Against Democracy
9. Balancing eBooks and Physical Books Feedback Television Against Democracy
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Feedback Television Against Democracy
10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
11. Cultivating a Reading Routine Feedback Television Against Democracy
  - Setting Reading Goals Feedback Television Against Democracy
  - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Feedback Television Against Democracy
  - Fact-Checking eBook Content of Feedback Television Against Democracy
  - Distinguishing Credible Sources
13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
14. Embracing eBook Trends
  - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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