



Machines De Tinguely

Andreas Broeckmann



Machines De Tinguely:

Art History after Deleuze and Guattari Sjoerd van Tuinen ,Stephen Zepke,2017-11-14 At the crossroads of philosophy artistic practice and art history Though Gilles Deleuze and Felix Guattari were not strictly art historians they reinvigorated ontological and formal approaches to art and simultaneously borrowed art historical concepts for their own philosophical work They were dedicated modernists inspired by the German school of expressionist art historians such as Riegl W Ifflin and Worringer and the great modernist art critics such as Rosenberg Steinberg Greenberg and Fried The work of Deleuze and Guattari on mannerism and Baroque art has led to new approaches to these artistic periods and their radical transdisciplinarity has influenced contemporary art like no other philosophy before it Their work therefore raises important methodological questions on the differences and relations among philosophy artistic practice and art history In Art History after Deleuze and Guattari international scholars from all three fields explore what a Deleuzo Guattarian art history could be today Contributors ric Alliez Kingston University Universit Paris VIII Claudia Bl mle Humboldt Universit t zu Berlin Jean Claude Bonne cole des Hautes tudes en Sciences Sociales Ann Cathrin Drews Humboldt Universit t zu Berlin James Elkins School of the Art Institute of Chicago Sascha Freyberg Max Planck Institute for the History of Science Antoine l Heureux independent researcher Vlad Ionescu Hasselt University Juan Fernando Mej a Mosquera Pontificia Universidad Javeriana Gustavo Chirolla Ospina Pontificia Universidad Javeriana Bertrand Pr vost Universit Bordeaux Montaigne Elisabeth von Samsonow Akademie f r bildende K nste Wien Sjoerd van Tuinen Erasmus University Rotterdam Kamini Vellodi Edinburgh College of Art Stephen Zepke independent researcher *L'humour objectif* Marie J. A. Colombet,2008 Fond sur la conclusion de l esth tique h gelienne l humour objectif qui annonce la ruine des romantiques devient un objet critique utilis par Breton pour lire les fictions de son si cle Cette th se examine la filiation entre humour objectif hasard objectif et m caniques de hasard dans les oeuvres de R Roussel M Duchamp et J Tinguely *"Nouveau R?isme, 1960s France, and the Neo-avant-garde "* Jill Carrick,2017-07-05 Jill Carrick s Nouveau R isme 1960s France and the Neo avant garde provides the first in depth historical analysis of the New Realism movement and the critical and theoretical debates it engaged This text makes available a new corpus of material the rich historical and theoretical analysis as well as the fascinating photographic documentation of artists and works from one of the most significant French art movements of the post World War II period whose literature has up to now been dominated by the terms of its founder Pierre Restany The illustrations and surprising contextual material many of which have been unearthed by the author s archival research document artwork artists collaborations and ephemeral events *Machines and Robots* Dominik Landwehr,2018-03-01 Maschinen Automaten und Roboter faszinieren die K nste seit jeher Computer Internet und Digitalisierung haben dieser Faszination aber einen ganz neuen Schub gegeben Artificial Intelligence und Robotik sind aktueller denn je Industrie 4 0 ein neues Schlagwort Der f nfte Band der Edition Digital Culture gibt Einblicke in aktuelle Forschungsfragen und erkundet k nstlerische Potentiale und

Fragestellungen unter anderem an Projekten von Daniel Imboden und der Mediengruppe Bitnik Die zweisprachige Publikation enth lt neben zahlreichen Abbildungen auch ein ausf hrliches Glossar mit den wichtigsten Begriffen Jean Tinguely Museum of Contemporary Art (Chicago, Ill.),2011 **Sculpture in the Rijksmuseum Kröller-Müller** Rijksmuseum Kröller-Müller,1992 Betr u a Werke von Hans Aeschbacher und Hermann Haller Erg nzt und ersetzt Nr 714 der BBG 1995 **Articulate Objects** Aura Satz,Jon Wood,2009 How do objects speak to us What happens to authorship when voice is projected into inanimate objects How can one articulate an object into speech Is the inarticulate body necessarily silent These are just some of the questions brought up by this unique and unusual collection of essays which presents subjects and categories often overlooked by the disciplines of art history visual culture theatre history and comparative literature Drawing from and expanding upon the Performing Objects Animating Images academic session run by the Henry Moore Institute at the Association of Art Historians conference held in London in 2003 this book presents thirteen essays that bring together a multidisciplinary approach to the animated object Contributions range from literal accounts of magic lanterns tableaux vivants puppets and ventriloquist dummies to the more abstract notions of voice displacement in audio art and authorship projection in writing machines The contributors come from diverse backgrounds in art history cultural history comparative literature and artistic theatrical and curatorial practice and all tackle the issue of articulate objects from a range of lively and unexpected perspectives **France and the Visual Arts Since 1945** Catherine Dossin,2019-01-01 Taking on the myth of France s creative exhaustion following World War II this collection of essays brings together an international team of scholars whose research offers English readers a rich and complex overview of the place of France and French artists in the visual arts since 1945 Addressing a wide range of artistic practices spanning over seven decades and using different methodologies their contributions cover ground charted and unknown They introduce greater depth and specificity to familiar artists and movements such as Lettrism Situationist International or Nouveau R alisme while bringing to the fore lesser known artists and groups including GRAPUS the Sociological Art Collective and Nicolas Sch ffer Collectively they stress the political dimensions and social ambitions of the art produced in France at the time deconstruct the traditional geography of the French art world and highlight the multiculturalism of the French art scene that resulted from its colonial past and the constant flux of artistic travels and migrations Ultimately the book contributes to a story of postwar art in which France can be inscribed not as a main or sub chapter but rather as a vector in the wider constellation of modern and contemporary art **Art Machines, Machine Art** Katharina Dohm,Heinz Stahlhut,2007 What happens when machines produce art *Chronophobia* Pamela M. Lee,2006-02-17 An examination of the pervasive anxiety about and fixation with time seen in 1960s art In the 1960s art fell out of time both artists and critics lost their temporal bearings in response to what E M Cioran called not being entitled to time This anxiety and uneasiness about time which Pamela Lee calls chronophobia cut across movements media and genres and was figured in works ranging from kinetic sculptures to Andy

Warhol films Despite its pervasiveness the subject of time and 1960s art has gone largely unexamined in historical accounts of the period Chronophobia is the first critical attempt to define this obsession and analyze it in relation to art and technology Lee discusses the chronophobia of art relative to the emergence of the Information Age in postwar culture The accompanying rapid technological transformations including the advent of computers and automation processes produced for many an acute sense of historical unknowing the seemingly accelerated pace of life began to outstrip any attempts to make sense of the present Lee sees the attitude of 1960s art to time as a historical prelude to our current fixation on time and speed within digital culture Reflecting upon the 1960s cultural anxiety about temporality she argues helps us historicize our current relation to technology and time After an introductory framing of terms Lee discusses such topics as presentness with respect to the interest in systems theory in 1960s art kinetic sculpture and new forms of global media the temporality of the body and the spatialization of the visual image in the paintings of Bridget Riley and the performance art of Carolee Schneemann Robert Smithson's interest in seriality and futurity considered in light of his reading of George Kubler's important work The Shape of Time Remarks on the History of Things and Norbert Wiener's discussion of cybernetics and the endless belaboring of the present in sixties art as seen in Warhol's Empire and the work of On Kawara Pierre Albert-Birot Debra Kelly, 1997 This book tries to encompass the life's achievement of Pierre Albert Birot in art poetry and prose This book is a rich and exhaustively researched study of a fascinating figure and a most original mind The volume also attempts to encompass a life's achievement and to view globally Albert Birot's artistic poetic and prose productions As such this is an important contribution to the study and knowledge of French literature of the first half of the twentieth century and to interdisciplinary studies It is of interest not only to specialists in French literature but also to art historians literary historians and those interested in comparative aesthetics **Guide du Routard Suisse 2025/26** Collectif, 2025-06-25 Cet ebook est la version numérique du guide Nouvelle mise jour du Routard le guide de voyage n 1 en France On n imagine pas combien la Suisse ce si petit pays peut offrir autant de paysages variés et spectaculaires des lacs aux montagnes Sans parler de ses villes l'activité culturelle foisonnante Un pays finalement moins connu doit couvrir vite Dans Le Routard Suisse 2024 25 mis jour par nos spécialistes vous trouverez Une première partie en couleurs pour découvrir le pays l'aide de photos et de cartes illustrant les coups de cœur de nos auteurs des itinéraires thématiques et géographiques avec toutes les infos et astuces dont vous avez besoin pour réussir et profiter pleinement de votre voyage des activités randonnées dans les vignobles de Lavaux visite d'une fromagerie Gruyère balade en bateau au plus près des chutes du Rhin des visites Musée des jeux olympiques de Lausanne Kunstmuseum de Bâle musée d'ethnographie de Genève partager en famille entre amis ou en solo près de 15 cartes et plans avec toutes les bonnes adresses du Routard positionnées et bien sûr le meilleur de la destination et des pas de côté pour découvrir la Suisse hors des sentiers battus Merci tous les Routards qui sont solidaires de nos convictions depuis 50 ans liberté et indépendance d'esprit découverte et partage sincérité tolérance et respect des autres Théorie du montage - 2e éd. Térésa

Faucon,2017-04-12 Selon Francis Ford Coppola l'essence du cinéma c'est le montage une combinaison de moments d'actions humaines mises en image et formant une sorte d'alchimie Cet essai est consacré au montage au cinéma Outre un rappel de la façon dont il est envisagé par différents cinéastes Eisenstein Vertov Epstein Tarkovski Pelechian Renoir Godard Bresson Rohmer Van der Keuken l'ouvrage propose une analyse de ce qu'est le montage ses objectifs ses lois et son langage Nécessaire toute analyse d'un film cette théorie du montage permet d'en saisir toute l'essence au-delà des considérations syntaxiques narratives et plastiques Elle est construite comme une théorie scientifique avec comme postulat de départ l'existence d'une énergie portée par les plans d'un film prise en charge et polarisée par le montage L'auteur illustre son propos de nombreux exemples issus de l'histoire du cinéma *Schizoanalysis and Asia* Joff P. N. Bradley,2022-11-08 This book is an update extension and radicalization of Guattari's philosophy of the postmedia It is the first of its kind to comprehensively apply Guattari's thought on postmedia to post millennium technological developments Given the considerable interest in Félix Guattari and Gilles Deleuze's work and its influence in Asia and South East Asia and beyond the book is a timely contribution and update of Guattari's essential concepts It offers a fresh approach to applying Guattari and Deleuze to local contexts Both Félix Guattari's schizoanalysis and Gilles Deleuze's philosophy remain excellent tools to decode the politics of postmedia The book centres around the influence of Guattari's work on the Japanese archipelago and how Japan itself impacted on the work of Guattari in the 1980s The book updates Guattari's work and apply it to the problems which are affecting societies in Asia and beyond It highlights current research on postmedia by scholars who are working to understand how Japanese society is functioning post Fukushima and how the country continues to toil from the geo trauma of the real *Le cinéma suisse* Freddy Buache,1998 Concerne e a Kurt Blum Mario Cortesi Ren Gardi Peter von Gunten Guido Haas Thomas Koerfer Remo Legnazzi Marcel Leiser Bernhard Luginbühl Robert Schaer Fr dy Scheim Franz Schnyder Bernhard Giger et Clemens Klopfenstein Pourvu de filmographies Voir aussi l'index des noms cités *Ecosophical Aesthetics* Patricia MacCormack,Colin Gardner,2018-06-14 Inspired by the ecosophical writings of Félix Guattari this book explores the many ways that aesthetics in the forms of visual art film sculpture painting literature and the screenplay can act as catalysts allowing us to see the world differently beyond traditional modes of representation This is in direct parallel to Guattari's own attempt to break down the 19th century Kantian dialectic between man art and world in favour of a non hierarchical transversal approach to produce a more ethical and ecologically sensitive world view Each chapter author analyses artworks which critique capitalism's industrial devastation of the environment while at the same time offering affirmative imaginative futures suggested by art Including contributions from philosophers film theorists and artists this book asks How can we interact with the world in a non dominant and non destructive way How can art catalyze new ethical relations with non human entities and the environment And crucially what part can philosophy play in rethinking these structures of interaction *Machine Art in the Twentieth Century* Andreas Broeckmann,2016-12-23 An investigation of artists engagement with technical systems

tracing art historical lineages that connect works of different periods Machine art is neither a movement nor a genre but encompasses diverse ways in which artists engage with technical systems In this book Andreas Broeckmann examines a variety of twentieth and early twenty first century artworks that articulate people s relationships with machines In the course of his investigation Broeckmann traces historical lineages that connect art of different periods looking for continuities that link works from the end of the century to developments in the 1950s and 1960s and to works by avant garde artists in the 1910s and 1920s An art historical perspective he argues might change our views of recent works that seem to be driven by new media technologies but that in fact continue a century old artistic exploration Broeckmann investigates critical aspects of machine aesthetics that characterized machine art until the 1960s and then turns to specific domains of artistic engagement with technology algorithms and machine autonomy looking in particular at the work of the Canadian artist David Rokeby vision and image and the advent of technical imaging and the human body using the work of the Australian artist Stelarc as an entry point to art that couples the machine to the body mechanically or cybernetically Finally Broeckmann argues that systems thinking and ecology have brought about a fundamental shift in the meaning of technology which has brought with it a rethinking of human subjectivity He examines a range of artworks including those by the Japanese artist Seiko Mikami whose work exemplifies the shift

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Fodor's Switzerland Andrea Lehman, Mark Sullivan, Matthew Lombardi, 2005 Explicates Swiss history and traditions and offers helpful hints on shopping sports activities and tourist accommodations in Lichtenstein as well as Switzerland

Musique et schème Béatrice Ramaut-Chevassus, Université Jean Monnet-Saint-Etienne. Centre interdisciplinaire d'études et de recherches sur l'expression contemporaine, 2007

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